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FIRST K-MOUNT CSC



OLYMPUS DIGITAL OM
FIRST LOOK REVIEW

amateur

photographer

FOR EVERYONE WHO LOVES PHOTOGRAPHY, EVERY WEEK!

Saturday 18 February 2012

TESTED



PAGE 45

24M PIXELS FOR £700

The amazing-value Sony Alpha 65



PAGE 22

INSPIRATION

**50 GOLDEN YEARS OF THE
SUNDAY TIMES MAGAZINE**

The photographers behind the news

FIRST LOOK
HANDS-ON
PREVIEW



PAGE 10

THE DIGITAL OM OLYMPUS GOES RETRO



AP GUIDE

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PAGE 49



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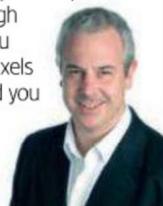
FOCUS
on imaging
SHARE THE PASSION

Contents

Amateur Photographer For everyone who loves photography

IT REALLY isn't all that long since Nikon told us that 12 million pixels were all we would ever need. The long line of cameras that produce 4256x2832-pixel images seems quite antiquated now that Nikon has just announced one that sports 36.6 million of those little light-receptive squares. I'm not especially old, but I also remember the time manufacturers were telling us that 10-million-pixel sensors would do all we ever wanted, and not long before that they said the same about 6 million pixels. AP, on the other hand, has always said we need about 24 million. Geoffrey Crawley wrote about this subject in the days when we had only 4 and 5 million to play with, and we were swamped with letters and

manufacturers sniggered in meetings, but look where we are now. Do we really need quite so many pixels? It is easy to be happy with a pair of old glasses, but when you look through the new ones you realise what you couldn't see before. With more pixels you do capture more detail – and you don't have to make giant prints to see the difference. There are plenty of people who will say because they can't see the difference it doesn't exist, but there are also plenty of people who are wearing old glasses.



Damien Demolder
Editor

NEWS, VIEWS & REVIEWS

5 NEWS

Olympus launches new OM-D E-M5 micro four thirds model; Ricoh reveals wideangle lens module for GXR camera system; Pentax unveils mirrorless K-mount camera

12 REVIEW

The latest books, exhibitions and websites

90 THE FINAL FRAME

The passing of a photographic favourite forces Ogden Chesnutt to consider the passing of film itself

TECHNIQUE

16 PHOTO INSIGHT

David Noton describes how he took his misty, atmospheric image of the round tower in Glendalough, County Wicklow, Ireland

20 RETOUCHER'S GUIDE

Richard Sibley explains how to add punch to landscape images while maintaining a sense of realism

TESTS & TECHNICAL

10 OLYMPUS OM-D

Olympus may have produced the range of digital cameras its users have been waiting for with the new OM-D series, but will the E-M5 model live up to the OM brand? Mat Gallagher takes a first look at a prototype

43 TESTBENCH

Hähnel MK100 microphone and Jessops Tecno rucksack



P49 We look at the range of lens-mount adapters for compact system cameras

45 SONY ALPHA 65

The Sony Alpha 65 single lens translucent camera features the same class-leading 24.3-million-pixel sensor as the Alpha 77, yet it costs £350 less. Tim Coleman finds out how it performs



49 AP GUIDE TO... COMPACT SYSTEM ADAPTERS

Buying lenses for a new compact system camera is an expensive business, so a mount adapter that allows existing optics to be used will save a lot of money. Richard Sibley assesses the pros and cons of proprietary and third-party models

54 ASK AP

Our experts answer your questions

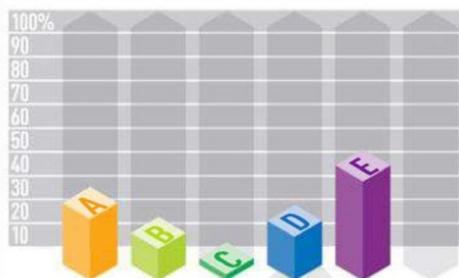
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Email: amateurphotographer@ipcmedia.com **AP Advertising Telephone:** 0203 148 2516 **Email:** mark_rankine@ipcmedia.com **AP Subscriptions Telephone:** 0844 848 0848
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THE AP READERS' POLL

IN AP 28 JANUARY WE ASKED...

Do you think it's time Canon introduced a CSC?



YOU ANSWERED...

Option	Percentage
A Yes, it's overdue	25%
B Yes, now is the right moment	13%
C No, not yet	3%
D No, Canon doesn't need one	18%
E I don't care about compact system cameras	41%

THIS WEEK WE ASK...

Would you want 36 million pixels?

VOTE ONLINE www.amateurphotographer.co.uk

57 ICONS OF PHOTOGRAPHY

Ivor Matanle traces the history of the Mamiya Press – a tough, workmanlike, all-mechanical camera that was introduced in 1960

YOUR WORDS & PICTURES

14 LETTERS

AP readers speak out on the week's issues

15 BACKCHAT

Have you lost your photo mojo? AP reader Paul Cox has some advice for getting it back

26 READER SPOTLIGHT

Another selection of superb reader images

40 APPRAISAL

Damien Demolder examines your images, offering words of wisdom and constructive advice

FEATURES

22 GOLDEN YEARS

As an exhibition marking the 50th anniversary of *The Sunday Times Magazine* takes place in London, Jade Lord looks at the people who have helped define its formidable identity

35 SOMETHING OLD, SOMETHING NEW

Colin Homes explains the technical process behind his palladium prints and demonstrates how digital and analogue can work together. He talks to Oliver Atwell



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APNews

News | Analysis | Comment | PhotoDiary 18/2/12

“This will serve as a killer unit for expanding GXR sales”

Ricoh aims to widen GXR appeal, page 6



Olympus launches new MFT model • E-M5 aims to echo OM legacy

OLYMPUS PLANTS EVF IN NEW OM-D CAMERA



THE NEW Olympus OM-D E-M5 adds a built-in electronic viewfinder to a new line of micro four thirds cameras as the brand makes a fresh bid to return to its historic roots.

Toshi Terada, Olympus's SLR planning manager, said the company wants to go back to its origins with a design echoing the traditional OM series of film-based SLRs launched around four decades ago.

The 'lightweight, compact' body echoes that of its analogue predecessors, according to Olympus.

The E-M5, expected to be the first of a series, will run alongside Olympus's current Pen-branded micro four thirds models.

'The integrated 1.44-million-dot, high-definition electronic viewfinder lets the photographer check manual adjustments to brightness and colour tones on-screen. And it has a new interface for exceptionally easy viewing,' claimed the firm in a statement.

The electronic viewfinder (EVF) incorporates a claimed 100% field of view and maximum magnification of 1.15x.

Olympus UK's national marketing manager, Mark Thackara, said that the company was responding to calls from film camera users who asked: 'Why can't a camera be more like a camera?'

Thackara described the new OM-D series as 'classic' and a 'logical consequence of evolution in design'.

He added: 'A familiar, well-loved shape with controls where they should be.'

Olympus points out that, unlike an optical viewfinder, the EVF also displays the effects of manual adjustments and art filters.

An EVF Creative Control mode allows the user to alter highlight and adjustment brightness, white balance, magnification and aspect ratio without taking their eye away from the viewfinder.

The E-M5, which will be compatible with current micro four thirds lenses, includes an eye sensor that aims to allow photographers to automatically switch between rear panel monitor and EVF viewing.

The launch comes on the back of a Japanese survey of Olympus Pen E-P3 users, in which almost 40% declared a desire for a built-in EVF.

The E-M5 features a 16.1-million-pixel imaging sensor and a TruePic VI image processor. It also boasts what Olympus claims is the world's first 'five-axis' image stabilisation, designed to correct for horizontal and vertical shift and rotary motion (rolling).

'Current image stabilisation systems can keep an image sharp in the centre but not in the corner,' claimed the firm, adding that this feature should be useful for macro shooting.

The newcomer is claimed to possess faster AF communication between the camera and lens than the Pen E-P3, with a maximum burst rate of 9fps. In continuous AF mode this rate drops to 4.2fps.

Claimed to have the same 'proof performance' as the Olympus E-5 [four thirds DSLR], the magnesium-alloy-bodied E-M5

is designed to be dust and splashproof.

New, optional, accessories will include a 'dust and splashproof' HLD-6 power battery holder grip and FL-600R electronic flash (GN 36m @ ISO 100), plus an MMF-3 four thirds adapter.

The flash will include an LED light, designed to help video shoots, and the grip includes an extra shutter release for portrait-format images, as well as an additional lithium-ion battery.

The OM-D E-M5 is due to go on sale in April, as a £1,149.99 kit that includes an M.Zuiko Digital ED 12-50mm f/3.5-6.3 lens.

It will also be available body-only at a price yet to be confirmed.

Features also include a tiltable, 3in OLED touchscreen (610,000-dot resolution), top equivalent ISO sensitivity of 25,600 and a new 'Key Line' filter, designed to enhance edge lines and 'allow the picture to look more like an illustration'.

Also on board is a full HD (1920x1080-pixel) movie function that adopts the MPEG 4 file format.

Two new lenses will follow 'later this year' at prices yet to be announced: an M.Zuiko Digital ED 75mm f/1.8 and a 'dust and splashproof' M.Zuiko Digital ED 60mm f/2.8 macro.

UK consumers are expected to get their first look at the E-M5 when it goes on show at the Focus on Imaging show in Birmingham, which starts on 4 March.

The camera will be available in a choice of black or silver.

SNAP SHOTS

As we went to press, Nikon confirmed the launch of the D800, a 36.3-million-pixel DSLR aimed at professional and high-end enthusiasts, priced around £2,400 and due out on 22 March. Nikon also unveiled a variant aimed at the medium-format-market that dispenses with the imaging sensor's anti-aliasing filter. The D800E delivers greater image detail as a result, according to Nikon, although the firm adds that the modification poses a risk of 'false colour and moire'. The D800E (£2,690) is due on sale in April. For more, see next week's *News*.



To keep up to date with all the latest photography news on the AP website, scan this symbol with a QR code reader on your mobile phone, iPad or iPod.

Do you have a story?

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@ipcmedia.com

A week of photographic opportunity

PHOTODIARY

Wednesday 15 February

EXHIBITION An

Age of Confidence: Photographs [architectural] by Bedford Lemere & Co, until 7 May at Lady Lever Art Gallery, Port Sunlight Village, Wirral, Merseyside CH62 5EQ. Visit www.liverpoolmuseums.org.uk. **EXHIBITION**



Landscape Photographer of the Year, extended until 18 February at the National Theatre, South Bank, London SE1 9PX. Tel: 0207 452 3400. Visit www.take-a-view.co.uk.

Thursday 16 February

DON'T MISS Scottish Snowdrops Festival, until 18 March at more than 50 gardens across Scotland. Visit http://surprise.visitscotland.com/snowdrop_festival.aspx. **EXHIBITION** Over the Parched Field by Akiko Takizawa, until 1 March at Daiwa Foundation Japan House, London NW1 4QP. Tel: 0207 486 4348. Visit www.daij.org.uk.

Friday 17 February

EXHIBITION Churches by Sylvia Grace Borda, until 2 March at Belfast Exposed, Belfast, Northern Ireland BT1 2FF. Tel: 028 9023 0965. Visit www.belfastexposed.org. **EXHIBITION** RPS 154th International Print Exhibition, until 16 March at The Civic, Barnsley, West Yorkshire S70 2HZ. Tel: 01226 327 000. Visit www.barnsleycivic.co.uk.

Saturday 18 February

EXHIBITION Playgrounds of War by Gina Glover, until 3 March at The Horse Hospital, London WC1N 1HX. Tel: 0207 833 3644. Visit www.thehorsehospital.com/category. **DON'T MISS** Jorvik Viking Festival, until 19 February at Coppergate, York, North Yorkshire YO1 9WT. Tel: 01904 615 505. Visit www.jorvik-viking-centre.co.uk.

Sunday 19 February

EXHIBITION Sense the City – a Flickr photography project, until 18 March at London Transport Museum, London WC2E 7BB. Tel: 0207 379 6344. Visit www.ltmuseum.co.uk. **EXHIBITION** Early British Photographs from the Royal Collection by Roger Fenton and Julia Margaret Cameron, until 1 April at Royal Albert Memorial Museum, Exeter, Devon EX4 3RX. Tel: 01392 665 858. Visit www.rammuseum.org.uk.

Monday 20 February

EXHIBITION Lucian Freud: Studio Life by David Dawson, until 2 March at Hazlitt Holland-Hibbert, London SW1Y 6BB. Tel: 0207 839 7600. Visit www.hh-h.com. **EXHIBITION** Richard & Famous, by Richard Simpkin and Simone Lueck, (curated by Martin Parr), until 18 March at Open Eye Gallery, Liverpool L3 1BP. Tel: 0151 236 6768. Visit www.openeye.org.uk.

Tuesday 21 February

LATEST AP ON SALE

EXHIBITION Marco Glaviano: Supermodels, until 24 March at the Little Black Gallery, London SW10 0AJ. Tel: 0207 349 9332. Visit www.thelittleblackgallery.com.

EXHIBITION Vivid Nature by Kirsty Lathangie and Lisa Macphie, until 23 February at FotoSpace Gallery, Glenrothes, Fife KY7 5NX. Tel: 01592 611 101.



New unit 'will appeal to more enthusiasts'

RICOH REVEALS 'KILLER' GXR MODULE

RICOH has unveiled a wideangle zoom lens module for its GXR camera system that it hopes will serve as a 'killer' unit for expanding GXR sales'.

Ricoh's Digital Camera business development manager Keisuke Minagoshi said the company hopes the 24-85mm focal length will appeal to more enthusiasts than previous GXR units.

A spokesman added: 'It covers the focal lengths commonly used by general users, and is a regular camera unit that frequent users can leave attached to the body.'

Housed in a magnesium shell, the unit features a 16.2-million-pixel, APS-C sized CMOS imaging sensor and Smooth Imaging Engine IV processor.

The 24-85mm f3.5-5.5 Ricoh Lens A16 is the fifth unit for the GXR system, which was first launched in December 2009 – each GXR unit containing a built-in lens, sensor and image processor.

The 24-85mm (35mm viewing angle equivalent) lens is made of 11 elements in nine groups and includes three double-sided aspherical lenses.



The nine-blade diaphragm should deliver 'beautiful bokeh', according to Ricoh.

The A16 is expected to go on sale in the spring at a price yet to be announced.

AP understands that, in the United States, it will cost in the region of \$500-600, although this figure had not been confirmed at the time of writing.

Features include an ISO bracketing function designed to allow the photographer to shoot three images with different ISO sensitivities.

It will be possible to record raw images only (as well as simultaneous raw + JPEG) – a feature that should help speed up workflow and free up memory card space, says Ricoh.

Also on board is a focus-assist function, to help manual focusing, plus five new scene mode options: soft focus, cross-process, toy camera, miniaturise and high-contrast b&w.

A 1280x720-pixel HD movie option and an enhanced tilt indicator to 'detect camera movement direction', in addition to the horizontal indicator, will also feature.

An optional lens cap, which opens and closes with the movement of the lens, will go on sale alongside the A16.

The A16 unit measures 71.4x70.5x93.3mm and weighs around 350g, or 550g when attached to the camera body.

In an interview with AP, Ricoh said that most GXR sales stem from Japan, although UK sales are 'better than average', compared to other countries.

Speaking at the Consumer Electronics Show in Las Vegas, last month, the firm added that its APS-C units are proving to be the most popular of its GXR modules.

SNAP SHOTS

● AP has launched a Beta version of the new AP website at <http://beta.amateurphotographer.co.uk>. If you haven't already taken a look, please visit the site now and leave feedback. The improved site includes news, reviews and techniques, with competitions to follow shortly.

● Samyang has released its new 24mm f/1.4 ED AS IF UMC lens onto the European market. The wideangle newcomer deploys 13 elements in 12 groups. Four of the elements contain low-dispersion glass and two are aspherical. The lens is available in Canon, four thirds, Nikon AE, Pentax, Samsung NX and Sony Alpha fits. All have been priced at €599, except the Nikon fit, which costs €625. Visit www.samyang.pl.

● Canon has unveiled a new budget-priced, all-in-one printer called the Pixma MG4150. Canon claims it can print a borderless 10x15cm photo in around 44secs. It boasts a maximum print resolution of 4800dpi, a 2pl minimum droplet size and is due out next month, priced £119. For details visit www.canon.co.uk.



Do you have a story?
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'Design-led' model to attract 'younger users'

PENTAX UNVEILS MIRRORLESS K-MOUNT CAMERA

PENTAX has announced a mirrorless, K-mount, interchangeable-lens system camera in the shape of the K-01.

The Pentax K-01 features a 16.28-million-pixel, APS-C (23.7x15.7mm) CMOS imaging sensor, full HD video (1920x1080 pixels) and a top equivalent ISO sensitivity of 25,600.

Due out at the end of March, the aluminium and rubber-bodied K-01 will cost £629.99 body only.

It will also go on sale as a kit with a new Pentax-DA 40mm f/2.8 XS lens, billed as the world's thinnest interchangeable optic with a thickness of 9.2mm. This outfit will cost £679.99.

The 40mm lens will deliver the 35mm viewing-angle equivalent of a 61mm optic, says Pentax.

AP's first impressions of the new camera suggest it differs vastly in design from Pentax's current Q system, a range that a Pentax spokesman told us would continue.



Features include HDR, a burst rate of up to five frames per second, plus custom functions and 19 digital filters.

The 3in LCD screen carries a resolution of 921,000 dots.

It seems clear that Pentax is not targeting the mass market with this 'design-led' camera.

The K-01 was designed by Australian, Marc Newson.

Speaking to an audience of photography journalists in central London, Newson admitted that the camera differs from others on the market.

He said it is targeted at people who have an interest in design.

In an accompanying video, he added: 'I think consumers will be happy that they have been given a choice.'

Pentax added in a statement: 'The optical viewfinder and quick-return mirror were eliminated during the design process to allow more freedom in design of the camera body.'

'The result is a camera that shows Marc Newson's originality in every detail.'

Newson continued: 'I wanted to return to the high-quality roots of the brand and create something that was really unique and iconic.'

In an interview with AP, a UK

spokesman said Pentax expects to attract 'younger users', hailing from both the compact camera and DSLR arenas.

Pentax has not yet indicated whether the K-01 will be the first in a series, or whether it will announce an external viewfinder accessory for the camera at a future date.

The K-01 includes a pop-up flash and weighs around 560g, including battery and memory card, according to Pentax.

The company claims that, in volume terms, it is 30% smaller than its K-r DSLR. The K-01 measures 121x79x59mm.

Pentax claims that the K-01 will make a 'stylish' second camera for existing Pentax SLR users.

It will be available in black with black grip, black with yellow grip and silver with black grip options.

Two other kits will be available: one which comes with an 18-55mm lens (priced £679.99); and an outfit featuring 18-55mm and 50-200mm lenses, costing £799.99.

● At a UK press launch, Pentax also showed a lens 'road map' that suggests a new 50mm standard lens is on the way in 2012, plus an 18-200mm and a 500mm or 600mm optic.



MUSEUM CHIEF LEAVES AHEAD OF SHAKE-UP

HEAD of the National Media Museum (NMM), Colin Philpott, is to leave his post.

Philpott, a director of the NMM, announced he is to step down in the spring after deciding not to take up a new job as head of the museum in a non-director capacity.

As part of a plan by the NMM's owners to forge closer links with the Science Museum in London, there will no longer be a 'director-level' role at the NMM.

Instead, the head of the museum will

report to the deputy director of the Science Museum.

'Colin's announcement is part of a reorganisation at the senior levels of the National Museum of Science and Industry (NMSI)', said the NMM in a statement.

The NMSI is the parent group to which the Bradford-based NMM belongs.

'The reorganisation of the NMSI is focused on further developing closer links with the science museum,' the statement added.

Meanwhile, a photo gallery is due to open behind London's Science Museum in spring 2013.

The gallery is backed by the NMM, which wants to create a London presence.

It will include space for workshops as well as exhibitions, according to its creative director Charlotte Cotton.

In an interview with *The Guardian* last month, Cotton said it will be a place to discuss new media in a 'non-institutionalised way'.

'The Media Space... will view its audience as contributors to vision, rather than passive viewers,' she said.

AP
THIS
WEEK
IN...

1948

In a wartime society, where branded film was in short supply, a market grew for 're-spoiled Government surplus film'. However, all was not what it seemed. AP recounted the experience of its correspondent who, after seeing cameras in the window of his hairdresser, paid the full price for two films marked Panchromatic. 'All went well until it came to development, when it was found that the film was too narrow to hold in the spiral groove of a tank, so the see-saw method was used in complete darkness,' he reported. 'But the film, when fixed, proved to have been uniformly fogged to a solid black from end to end, and showed no trace of an image. Evidently, it had been cut up or spoiled in an unsafe light.'

In consequence, the answer, we hope, will be the response of readers to our appeal to let us have their views on substantial paper sizes, so we cannot undertake to have replies completely sorted and copied over a week from now, the job may turn out to be an alarmingly big one. (We sincerely hope it is not.) But we think it would be safe to promise that in next week's issue we shall at least be able to say whether the response was large or small, and to give a preliminary indication. It only by the random sampling of a few hundred cards, of the trend of opinion.

A Racket in Films

THE supplying of re-spoiled Government surplus film is in the main a perfectly honest and legitimate business, filling most acceptably the partial void left by the very inadequate supplies of freshly branded film. But on the outer fringes of this honest trading there has grown up quite a flourishing racket. We have heard of a number of cases, one perhaps best worth recording as an example.

A correspondent visited a hairdresser, and noticed that he had a camera or two in his window. Conversation not naturally turned to photography, and at about the point where the hairdresser was administering the usual votive touch to a clothes-brush he enquired: "Would you like a film or two, sir?" Our correspondent bought two, both marked "Panchromatic", paying the full contrived price.

All went well until it came to development, when it was found that the film was too narrow to hold in the spiral groove of a tank, so the see-saw method was used in complete darkness. But the film, when fixed, proved to have been uniformly fogged to a solid black from end to end, and showed no trace of an image. Evidently it had been cut up or spoiled in an unsafe light—evidently ignorance, probably, but the effect was no less than if it had been fogged on purpose.



SNAP SHOTS

As exhibitors at the recent CES show in the USA focused on boosting connectivity, Sony promised new ways to view, edit and share digital images on electronic devices – such as TVs, tablets and smartphones – using PlayMemories. A 'free' cloud-based service called PlayMemories Online is due to be available from this spring that will allow photographers to upload their pictures and video and view them on multiple devices. For more details visit <http://playmemoriesonline.com>.

A video showing the flow of digital data inside a camera has been released by memory-card maker Lexar. The company, which admits its branding features heavily in the two-minute movie, said it wanted to depict the 'journey an image takes from the processor to the buffer and finally to the memory card'. The video also shows the benefits of having a faster memory card and how photographers can speed up the process of moving images from card to computer. See the video at www.youtube.com/user/lexarmediainc.



Do you have a story?

Contact Chris Cheesman
Tel 0203 448 4129
Fax 0203 448 8130
amateur photographer
@ipcmedia.com

CEO's son to take over the company

TRIBUTES PAID TO SIGMA LENS PIONEER

JAPANESE camera and lens maker Sigma will remain a family-owned business following the recent death of its chief executive officer and founder, Michihiro Yamaki.

The news comes as Sigma pays tribute to Yamaki (pictured right), who set up the company more than 50 years ago and died on 18 January aged 78 after a battle against cancer. His son, Kazuto Yamaki, will now head up the company, the firm confirmed in a statement.

A spokesman for Sigma Imaging (UK) Ltd said Yamaki senior will be sadly missed and paid tribute to his 'energetic, capable and compassionate leadership style'.

Yamaki founded Sigma in September 1961, developing the first-ever rear-attached lens converter. 'At the time, most photo enthusiasts believed that a lens converter could only be attached to the front of a camera lens, and the 27-year-old optical engineer turned conventional optical theory on its head,' said the Sigma Corporation of America in a statement.

Sigma currently makes more than 50 lenses that are compatible with major camera brands, including Canon, Nikon, Olympus and Pentax. In 2008, Sigma bought US company Foveon, which is renowned for developing the X3 image-sensor technology housed in Sigma's line of DSLR cameras. Last month Sigma announced its first lenses for the micro four thirds compact camera system.

In a statement, Sigma Imaging (UK) Ltd added: 'Mr Michihiro Yamaki guided the Sigma Corporation from its modest beginnings as the smallest of more than 50 lens manufacturers in Japan, to its eminent position today as a leading and well-respected lens designer and manufacturer, and an innovative, cutting-edge maker of digital cameras.'

'All who knew Mr Yamaki admired his hard work and dedication to Sigma, yet his total commitment was tempered by his consideration



for his employees, associates and customers.

'His considerable contribution to the photographic world was recognised by many accolades throughout his life, not least the PMA Hall of Fame Award, the Golden Photokina Pin and the United Nations International Photographic Council Hall of Fame Award.'

AP Editor Damien Demolder said: 'What struck me about Mr Yamaki senior every time I met him was his immense wisdom.'

'We would talk about lenses, of course, and he would explain why Sigma had done whatever it was that Sigma had done that time. But he would always introduce some insight about the direction of the industry, what was coming and where the camera manufacturers were headed.'

Damien added: 'He knew what was worth doing and what should be ignored, what lens fittings would be successful and those no one would bother to buy.'

'In the time I knew him, Sigma was transformed from a secondary brand that built cheaper options, to a company whose lenses you would actually set out to buy as a first choice.'

'The introduction of the EX range brought first-rate quality and prestige to the company. Sigma is now in the safe hands of Michihiro's son, Kazuto, but the great man himself will still be missed by all those who knew him.'

CLUB NEWS

Club news from around the country

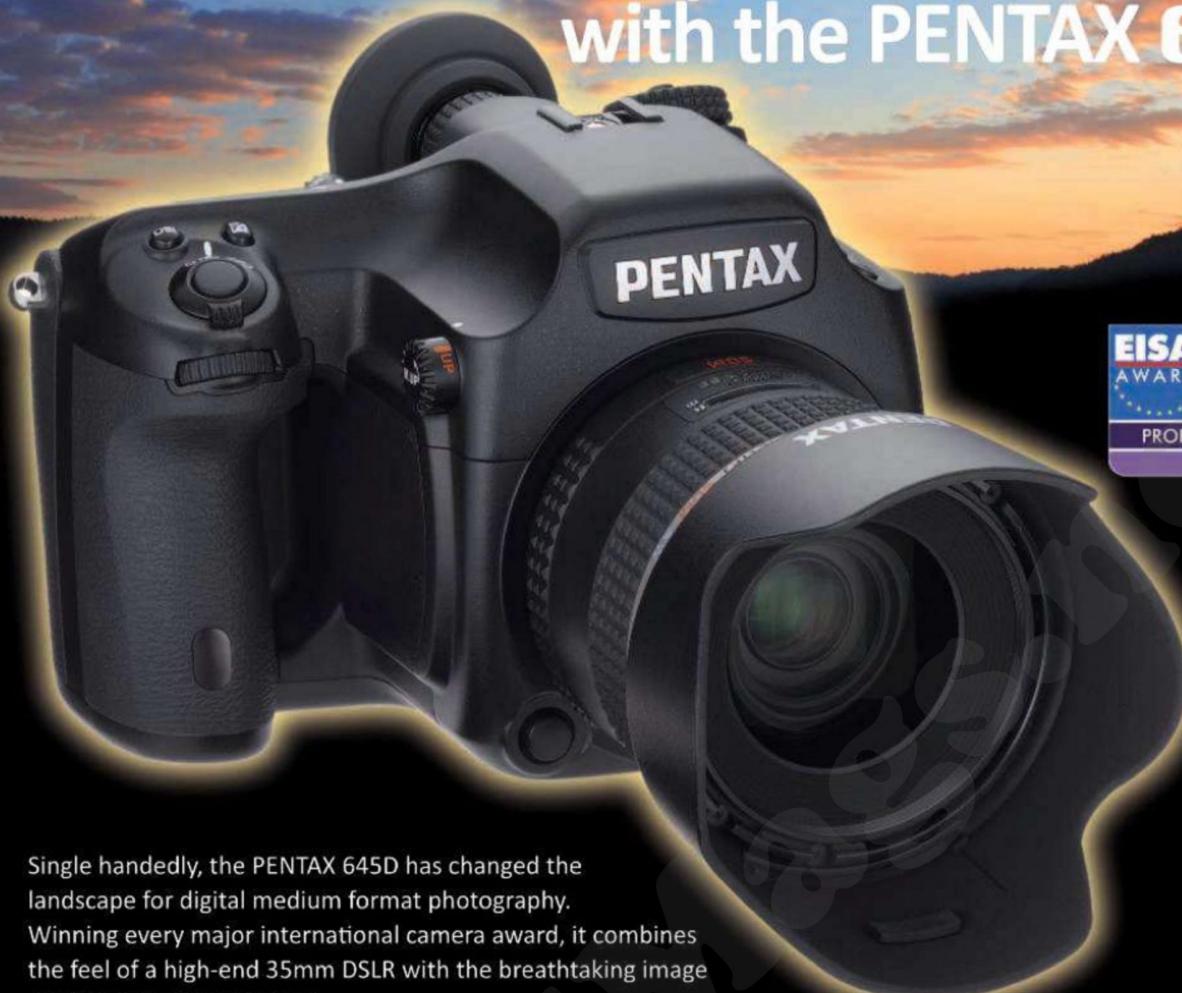
BACUP CAMERA CLUB

The club has switched venues and now meets in a conference room at REAL, 8 St James Square, Bacup, Lancashire OL13 9AA. New members and visitors are welcome. Tel: 01706 853 791.

SHEFFIELD PHOTOGRAPHIC SOCIETY

The society is set to hold its annual exhibition from 23-26 February at the 1554 Gallery, Sheffield Cathedral, Church Street, Sheffield, South Yorkshire S1 1HA. Visit www.sheffield-photographer.org.uk.

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AP hands-on

Olympus OM-D

Olympus may have produced the range of digital cameras its users have been waiting for with the new OM-D series, but will the E-M5 model live up to the OM brand? **Mat Gallagher** looks at a prototype

THE TERM 'reborn' is likely to be overused in forthcoming descriptions of Olympus's new OM-D compact system camera range. As with the introduction of the Pen digital, the OM-digital brand harks back to the classic 35mm film models and the original OM series, with elements of its styling included in the new model. The first OM-D model will be the E-M5 and Olympus has made it clear that, as with the Pen range, it is the first of many.

I suspect that Olympus users have pined for a digital version of its old OM cameras for a long time. They miss the simple design and compact body of the OM-1 and OM10. The E-M5, then, should get a warm response, as it looks similar to the OM-4. There is certainly a growing trend for classic styling, and Olympus must have been spurred on by the success Fujifilm is having with its retro-styled compacts, and forthcoming interchangeable-lens



Left: Toshiyuki Terada, manager and group leader of the Product and Marketing Planning Group for Olympus Imaging, with the new E-M5

AT A GLANCE

- 16.1-million-pixel, four thirds LiveMOS sensor
- TruePic VI processor
- Micro four thirds mount
- ISO up to 25,600
- 1.44-million-dot electronic viewfinder
- 3in OLED tilting LCD screen
- 1080p HD video
- Five-axis image stabilisation
- Weather-sealed body



Above: The new 75mm f/1.8 is one of two new lenses under development. The 60mm f/2.8 macro is shown below

X-Pro1. Of course, there will be those left disappointed by the specifications of this new Olympus model, as it doesn't feature a full-frame sensor, but instead maintains the four thirds sizing and the 2x crop. Also, it doesn't use the traditional OM lens mount. The new camera has the micro four thirds mount used on the Pen cameras, but users will still have the option of the Olympus OM-to-micro-four-thirds adapter to attach old lenses for manual-focus control.

On first look, the new camera seems really impressive. It is available in silver and black finishes, with the silver being the most eye-catching, but both are pleasant to the touch and feel solid in the hand. The giveaway to the camera's digital identity is found on the back, as is often the case with these classic designs, due to the screen and menu functions. Unlike the Pen series, the E-M5 has a built-in electronic viewfinder. This has the same 1.44-million-dot resolution and 1.15x magnification as the VF-2 optional adapter for the Pen series, also featuring an eye sensor for activation and dioptre adjustment.



The image-stabilisation system remains sensor-based, as in previous four thirds and micro four thirds models, but now it has a five-axis adjustment. This means that as well as correction for the vertical and horizontal axis, it has rolling movement around all three (x, y, z) axes. According to Olympus, this extra movement allows the camera to avoid blur created by rolling body shake, which is not possible with regular stabilisation systems.

The E-M5 has a higher specification than the current Pen models. It uses a 16-million-pixel Live MOS four thirds sensor with 120fps readout for fast AF, and a new TruePic VI processor to provide ISO 25,600 capability and high dynamic range. This is likely to be the same sensor as used in Panasonic's Lumix DMC-G3 and GX1. The single AF speeds are claimed to be faster than a DSLR, or any other compact system camera model, including the Nikon 1 and the Sony NEX. Presumably this is due, in part, to the full-time AF system. In continuous AF it is claimed the camera carries a burst speed of up to 4.2fps, while with single AF it will take 9fps. We will have to wait and see how it handles low-light AF, as this has remained an issue for other similar contrast-detection systems.

Like the Pen range, the E-M5 features Olympus's art filters and adds a new keyline mode to the existing array. One feature unique to the E-M5 is the ability to control the tonal range for highlight and shadow adjustments before you take an image, in much the same way as a fully customised art filter. The feature is controlled via the main control dial and a subdial on the top of the camera, with the results instantly viewable through the electronic viewfinder. This gives an added degree of control and avoids the



need for any post-capture adjustment.

The magnesium body has been sealed to the same level as the E-5 DSLR, making it dustproof and splashproof when using a weatherproofed lens. Measuring 121x89.6x41.9mm and weighing 373g, the E-M5 is smaller than the E-620 DSLR and OM-4Ti. The rear screen is a 3in OLED touch-panel unit, as featured on the Pen E-P3, but on a tilting bracket for vertical adjustment.

The standard kit lens for the E-M5 will be the existing 12-50mm f/3.5-6.3 optic but, like the Pen range, the new camera will look more at home with one of the short prime lenses, such as the 12mm or 45mm. Two further lenses, a 75mm f/1.8 and a 60mm f/2.8 macro, are under development. Additional accessories include an HLD-6 battery grip, an FL-600R hotshoe flashgun with a guide number of 50m @ ISO 100 and an LED video light.

With the broadening of the compact system camera market, the micro four thirds system used by both Panasonic and Olympus is proving to be a great compromise between size and quality. Although many people were hoping for an APS-C-sized sensor rather than the four thirds system, the four thirds mount is now well established with more than 25 compatible lenses and there are more in the pipeline from Olympus, Panasonic and Sigma. If this camera performs to the levels Olympus claims it can, and if this sensor is as good as that in the Panasonic Lumix DMC-GX1, the E-M5 could be the best compact system camera Olympus has produced to date.

The E-M5 will be available in late April, priced £1,149.99 for the kit version with 12-50mm f/3.5-6.3 lens. **AP**



Top: The large OLED screen dominates the rear, but there is still an array of function buttons and the EVF

Above: The top-plate includes a main dial and a subdial for exposure and image adjustments

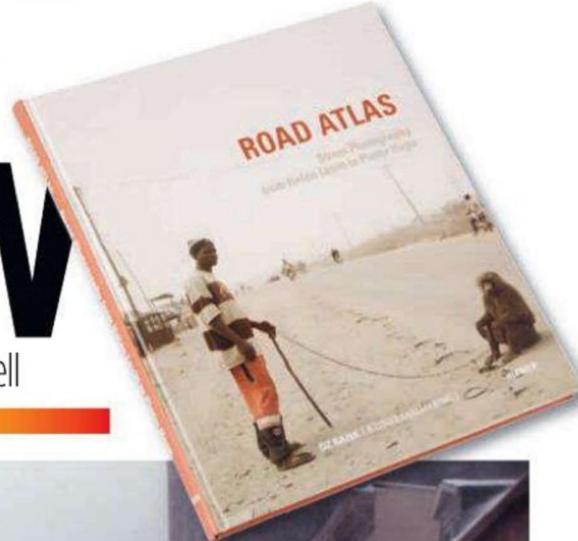
Left: The rear screen can be tilted vertically for low or high-angle shooting



APReview

The latest photography books, exhibitions and websites. By Oliver Atwell

BOOK



Road Atlas

Street Photography from Helen Levitt to Pieter Hugo, edited by Christina Leber and Beate Kemfert, Hirmer Verlag, hardback, £34.95, 168 pages, ISBN 978-3-777-43961-7

WHEN building a mental image of street photography, it can be easy to instantly slip into the visual puns of photographers such as Matt Stuart or the confrontational opportunism of Bruce Gilden. However, it's important to note that street photography can also act as a viable strand of documentary photography. That should be an obvious statement, but sometimes it takes a book like this to remind us that street photography is capable of serving a purpose.

Right from the front cover image, taken by Pieter Hugo, it's clear

that this is not going to be an ordinary look at the genre. In fact, Hugo's images are one of the many highlights of this collection, if only because they highlight the blur between the genres. What becomes apparent from the inclusion of such a disparate array of photographers is that the term 'street photography' can be applied sporadically, even to confrontational figures like Nobuyoshi Araki – and that's saying something.



© JOHN MILLER

EXHIBITION



Sylvia Grace Borda - Churches

Until 2 March. Belfast Exposed Photography, The Exchange Place, 23 Donegall Street, Belfast BT1 2FF. Tel: +44 02890 230 965. Website: www.belfastexposed.org. Open Tues-Sat 11am-5pm. Admission free

CANADIAN artist Sylvia Grace Borda spent two years creating a photographic survey of modernist church architecture across Northern Ireland. The thinking behind the design of the churches was that the clean modern design would be a welcome respite from the imposing and sometimes oppressive

architecture that we would traditionally associate with the church. More than that, the churches were created to actively improve social and political life through a sort of ambiguity of faith. Looking at each church, it's difficult to determine exactly which branch of faith each building is associated with. The exhibition is divided into three sections: a video projection of more than 100 images, a selection of photo-printed ceramic plates and a display of ceramic plates from official Northern Ireland collections. The plates immediately bring to mind the idea of souvenirs and tokens of remembrance. It's something we often associate with travel; the kind of journey that Sylvia embarked on to create this project.

www.thephotoargus.com

THE PHOTO Argus is an excellent resource for photographers, whether they are novices or a little more advanced. The site essentially acts as a source of inspiration and includes technique pieces, features and photographer showcases. Of course, there are many sites like this out there, but the real draw here is that it feels incredibly welcoming. The design is attractive, and the subjects and categories are nicely laid out. The site also encourages users to submit their own ideas and work, which creates a sense of community and demonstrates that you can learn just as much from fellow amateurs as you can from professionals. Also worth visiting is the site's Flickr community



(www.flickr.com/groups/thephotoargus) to see a selection of reader-submitted images.

**BOOK****Some Aesthetic Decisions**

The Photographs of Judy Fiskin by Virginia Heckert, Getty, hardback, £35, 360 pages, ISBN 978-1-60606-081-0

LOS ANGELES photographer and video artist Judy Fiskin is intrigued by the kinds of details that perhaps you and I would either take for granted or just not notice at all. When walking through the city it might be worth asking yourself, 'What do I see?' Plus, more importantly, 'What don't I see?' and 'What fascinating details am I missing?' Fiskin's images, which are shot between 1973 and 1995, take on board these crucial questions and she revels in the intricate details and hidden elements we all miss on our travels. Furthermore, each of Judy's images is presented as a 2.5x2.5in print, meaning that

every one hangs suspended against a white page. It's an attempt to ensure that each image is seen as an object in its own right. It's an idea that may not work for everyone, but it makes you stop and think. This is a lovely volume that is worth your consideration.

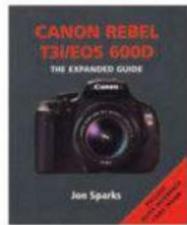


CONDENSED READING

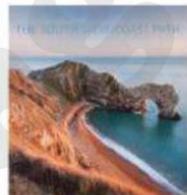
A round-up of the latest photography books on the market

● CANON REBEL T3I / EOS

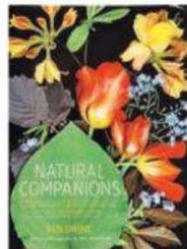
600D The Expanded Guide by Jon Sparks, £14.99 These portable guides by Ammonite Press are a reliable source of accessible information, and this book is no exception. Sparks breaks down the technicalities and daunting functions of the Canon EOS 600D and delivers them to the reader as manageable bite-sized chunks of information. ● **ANDROID**



PHOTOGRAPHY A Guide to Mobile Creativity by Jolie O'Dell, £9.99 It looks like the rivalry between iPhones and Androids is about to infect the creative realm as this book explores the various photographic functions of the Android phone. It's a nicely presented book and worth seeking out if you want to see what the phone can offer on a photographic level. ● **THE SOUTH WEST COAST**



by Adam Burton, £16.99 We see a lot of books like this in the AP office, and this one shares a similar quality with the rest in that, as much as you try to resist it, it's difficult not to be wowed by the stunning landscapes on display. Burton's images are as lovely as you would expect and, with any luck, will send you jumping into your car, camera in hand.

**● NATURAL COMPANIONS**

The Garden Lovers' Guide to Plant Combinations by Ken Druse, botanical photographs by Ellen Hoverkamp, £24.99 This book isn't so much about how to take photographs of plants as why you should want to. *Natural Companions* focuses on how different types of plants can work together to create aesthetic combinations, and will be handy for anyone looking to see how particular shapes and colours can sit side by side.

Letters

Share your views and opinions with fellow AP readers every week

LETTER OF THE WEEK

Wins a 20-roll pack of 36-exposure Fujifilm Superia ISO 200 35mm film or a Fujifilm 4GB media card*



LOST AND FOUND

I enjoyed Roger Hicks' argument about the difference between a copy and the real thing (AP 28 January). As a 12-year-old, I was allowed access to my grandad's darkroom where he let me make my first-ever print. On 10x8in paper, it was a photo of my mam (his daughter), which, after washing, he then flattened onto a sheet of clean glass. The following day he removed it and the cold-glaze effect from the glass was wonderful.

The print was framed and given to me with a message from grandad on the back. For years it stood on our sideboard. When we moved house, it went missing. As it was a gift from my grandad – who had passed on – it had tremendous sentimental value. So, as I had the original negatives, I made a copy myself, but the memory of being with grandad when I'd made the original never left me.

About six months later a friend suggested I again contact the removal company who'd helped us move house to see if the print might be in their 'lost property'. I rang the firm and was told that they would check it out and get back to me. I came home from work the following day, and there was my print standing on the kitchen table. The removal firm had found it in their van, but were unsure who owned it due to doing several jobs the same day. I sent the company a bottle of Scotch by way of a thank you.

To go back to Roger Hicks' question as to what's the difference between a copy and the real thing, in this particular instance it's everything! Monetary value is all well and good, but compared to passionate and sentimental attachment it doesn't even come close. **Bev Scott, Tyne & Wear**

That nearly made me cry – **Damien Demolder, Editor**

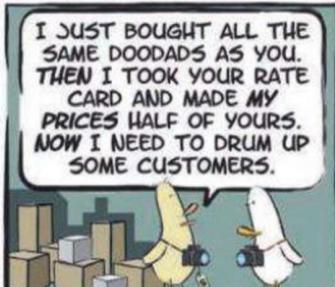
FEAR OF LITIGATION

I looked at the news item on the case of copyright where a judge ruled in favour of the plaintiff regarding a photo of a red bus against a monochrome background (AP 11 February). It was a different bus and

viewpoint, with the only commonality being the Houses of Parliament.

Surely this case has grounds for appeal and opens a whole can of worms on what is already a complicated subject. I'm pretty sure I've seen pictures in many photo

What The Duck



<http://www.whattheduck.net/>

magazines of a subject in colour against a monochrome background. I've also seen any number of photos of a kingfisher sitting on a twig with a fish in its beak. Would a photographer run into trouble if this type of shot were repeated – leaving out, for the moment, the requirement of a licence to photograph such a subject?

I'd be interested in seeing some clarity on the subject as I believe there cannot be any subject which hasn't been taken many times before, and we cannot all leave our cameras at home in fear of litigation.

Kent Fox, via email

Write to...

'Letters' at the usual AP address (see page 3) fax to 020 3148 8130 or email to amateurphotographer@ipcmedia.com

*Please indicate whether you would like to receive Fujifilm film or a memory card (please state type preferred) and include your full postal address

Backchat

Send your thoughts or views (about 500 words) to 'Backchat' at the usual AP address (see page 3). A fee of £50 will be paid on publication

TV NITPICKER

I bet I'm not the only AP reader who loves to nitpick over TV dramas with photography as their theme. I thoroughly enjoyed BBC Four's recent *We'll Take Manhattan* about the David Bailey/Jean Shrimpton affair. But watching Bailey getting razor-sharp, tungsten-lit shots using a tripod-mounted Rolleiflex while Shrimpton bounced about, and tripping the shutter by hand, was a hoot.

I welcomed the lightning-fast processing of resin-coated papers when they came on the market in the mid-1970s. Yet according to the darkroom scene in the show, they were available in 1961. Bailey dropped a print into the developer and the image appeared in about ten seconds, whereupon he lifted it out of the developer to fix it. Strong, gritty mono shots were Bailey's stock in trade. A print scooped from the developer after just ten seconds (in 1961) would be greyer than a wet Monday in Clacton. As for the scene where Bailey dumped all his negs and prints into Shrimpton's bath – would such a passionate photographer as Bailey really have left his precious negs lying curled up on a table in his hotel room? I'd love to know what the great man himself thought about the show.

After my griping, I'll close on a happier note by saying that I think Karen Gillan, who played Shrimpton, is one of the most beautiful women ever to grace our TV screens. I wonder if Bailey will ever get around to photographing her?

James Osborne, County Durham

NOT GIVING US WHAT WE WANT

With the recent announcements from Canon and Nikon of their respective EOS-1D X and D4 cameras, I can't help feeling it's more of a case of one-upmanship rather than giving the photographer what they really want. Yes, I know that the comments from both Canon and Nikon say they have listened to the demands of the photographer, but what of the demands of the normal everyday user who wants a full-frame camera that doesn't cost a king's ransom or need the potential buyer to sell his or her kidney?

Yes, we are bombarded with four thirds, micro four thirds and APS-C-format, interchangeable-lens cameras from the major players, and we are now seeing a new phenomenon with modern-day interpretations of the Leica M9 from the

LUCKY ESCAPE

I recently discovered that an old friend of mine was mugged while out taking photos last year. Despite there being several people in the vicinity – and my friend being 58 – no one came to his aid. Although his DSLR was stolen, he was more shaken up than hurt – thankfully! I sympathised, then found myself wondering how a similar experience I'd had in 2005 may have turned out had it not been for a fellow photographer who came to my aid.

I was taking photos on Cullercoats Beach on the Northumberland coast when a gang of five beer-swilling youths began calling me names and throwing seaweed at me. When I told them to grow up, one of them approached, punched me in the side of my head and tried to grab my Minolta 9000 and my brand-new, and expensive, Manfrotto tripod. I was petrified!

Then I noticed another photographer, who'd wished me good morning about an hour earlier, approaching while yelling for the youths to back off. They were only too glad to do so! From his pocket, my knight in shining armour (actually it was an anorak) produced a powerful-looking air pistol. The yobs took off like a pack of greyhounds while I breathed a huge sigh of relief. My saviour showed me a scar on his neck. It was the result of an attack he had suffered a few years earlier – also while out taking photos. So traumatic had been his ordeal that he wouldn't venture out without the (unloaded) air pistol in his bag.

When I later related my experience to members of my camera club, I was criticised for not having reported the guy for carrying a dangerous weapon. That was never even an option. This man had quite possibly saved my life and while I'd never usually condone anyone carrying around a weapon of any sort, I make no apologies for saying I'm glad he was doing so that particular day.

Not all photographers work in public with a tiny compact camera. Some of us have expensive gear that makes us easy targets for muggers or any other nutters out there. Now whenever I go out to take pictures, I always try to do so with another photographer – particularly at night. For times when I am on my own I keep a lightweight folded-up monopod up my jacket sleeve. Thankfully, I've never had occasion to use it.

But I often wonder if I'd still be here taking pictures at all were it not for that guy on the beach. Was he a hero or a nutter? You might disagree, but when I consider what my fate may have been but for his intervention, he'll always be a hero to me.

Neil Swann, Tyne & Wear

likes of Fujifilm, but I can't help feeling they could do well by giving us everyday DSLR users the option of a basic full-framed DSLR camera that doesn't have a huge double grip or so many bells and whistles to make it completely useless to the enthusiast.

I say this because I miss the days when I shot with the superb Olympus OM-1n – 35mm, compact and very easy to use. Many ordinary photographers were amazed at the quality of images, the ease of use and the compactness of this very fine camera, but Olympus missed a chance to sell the digital equivalent of the OM-1n when it started producing DSLRs with four thirds sensors. Don't get me wrong, the four thirds and micro four thirds sensors can, and do, produce very nice images, but I feel they didn't sell well due to the sensor being smaller than a 35mm SLR camera.

Maybe I'm just an old fart or stuck in my ways, but I ended up buying a Leica M9 to finally get back to the simple purity that the OM-1n gave me. And before I get shot down by the 'You paid what?' brigade – I'm most certainly not rich as I had to save hard to afford it. Either way, I intend to enjoy the simplicity and ease of use this camera affords me while still enjoying the modern-day high-tech camera that my Sony NEX-5N gives me, too!

Jim Ormiston, via email

STRETCHED LOYALTIES

With reference to Ian Farrell's f/FAQ, 'Should you upgrade your DSLR?' (Q&A, AP 28 January), I have been the proud owner of a Canon AE-1 film camera, a Canon Ixus 970 IS digital compact, a Canon EOS 350D

DSLR (passed onto my grandson) and a Canon EOS 40D (passed onto my eldest son). I then upgraded to a Canon EOS 60D, having secured a very good deal with Jacobs at the Focus On Imaging show in Birmingham last year. But imagine explaining to the wife that:

1. My battery grip for the EOS 40D would not fit the EOS 60D
2. The batteries were different
3. The remote cable was different
4. The memory card has been changed from CompactFlash to SD

I feel my loyalty is being stretched. Now I find there are issues in getting a raw upgrade for my Adobe Elements 9!

Bob Mitchell, Suffolk

KONICA QUEST

I regularly take *Amateur Photographer* and look forward to Ivor Matanle's *Icons of photography* articles, especially if they describe one of the makes of camera I have in my collection. When I read the articles, I like to get my own particular example of the camera out of my collection and compare it with the details in the article.

Ivor's article in the 21 January issue describes the Konica Auto-Reflex range of cameras. I duly compared it with my own example, which is the TC and one of the later models. However, I was puzzled as to its lens. The standard lens on the cameras in Ivor's article have a focal length of 57mm, yet the lens on mine has a 40mm focal length, but I could not see any reference to this lens in the feature. Can any readers provide an explanation?

Dave Poole, via email

BACK CHAT**Have you lost your photo mojo?**

Paul Cox has some advice for regaining your confidence

PHOTOGRAPHY is a creative medium and this creative process requires certain key ingredients, such as subject matter, time, preparation, imagination, inspiration and skill. All these key factors are necessary for creating worthwhile images – but what if one or more of them is missing?

Like writers who suffer from writer's block, photographers can experience moments when their creativity, inspiration or imagination deserts them. When a photographer feels uninspired, the eagerness to create an imaginative and skilfully executed photograph will have been drained away.

So how does a photographer regain the passion and inspiration to drive them on down the road of creativity? One of the most common causes of photo block is the monotony of familiarity. We all know that if you keep doing the same thing, day in, day out, then eventually it's going to drain you of all the willingness that you first had. So the first thing to do is to try something new. If you are always shooting pictures of people, why not try your hand at wildlife: take a walk through your local wood or park and take pictures of trees or flowers or animals – and why not see what shooting solely in manual mode can achieve?

There are lots of ways in which we can all do something different, and breaking away from the shackles of familiarity and embracing the freedom of uncertainty is a good start. Don't worry if initially your pictures don't come out as well as you had hoped; it's not about creating great pictures, it's more about regaining a lost ingredient and then, once found, it will rejuvenate your mojo and fill up the well of imagination that was once devoid of creativity.

Photo block can sometimes be so bad that photographers don't feel inclined to pick up a camera at all. This is photo block in its worst form and is a result of all the vital ingredients disappearing at once. There is no quick fix to this form of photo block but there is hope. Hope resides in the form of other interests and with it a complete or partial exile from photography.

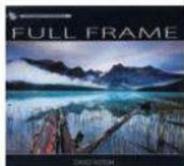
Amateur photographers are lucky – they can completely abstain from making pictures. Professional photographers are not so fortunate – if they lose one or more of their ingredients it can have a marked effect on the quality of their work.

Photography is a form of art and self-expression and, as such, the mechanics of photography are entwined with the emotions and feelings that go into making images. Sometimes the symbiosis will become too much and an unavoidable loss of vital ingredients will occur. When this happens, don't despair – it's not the end of the world. A simple break from the norm or a vacation from monotony can be all that is required for the tide of creativity to once again wash up on the shores of imagination and inspiration, thus restoring your photo mojo.



DAVID NOTON

One of the foremost travel and landscape photographers working today, David Noton tirelessly travels the world in search of new challenges, which he shares with you here



David Noton's new book *Full Frame* is now available. It follows David's journey to ten different locations around the world and gives invaluable insight into his approach and working methods. For more details, visit www.davidnoton.com

PHOTO INSIGHT

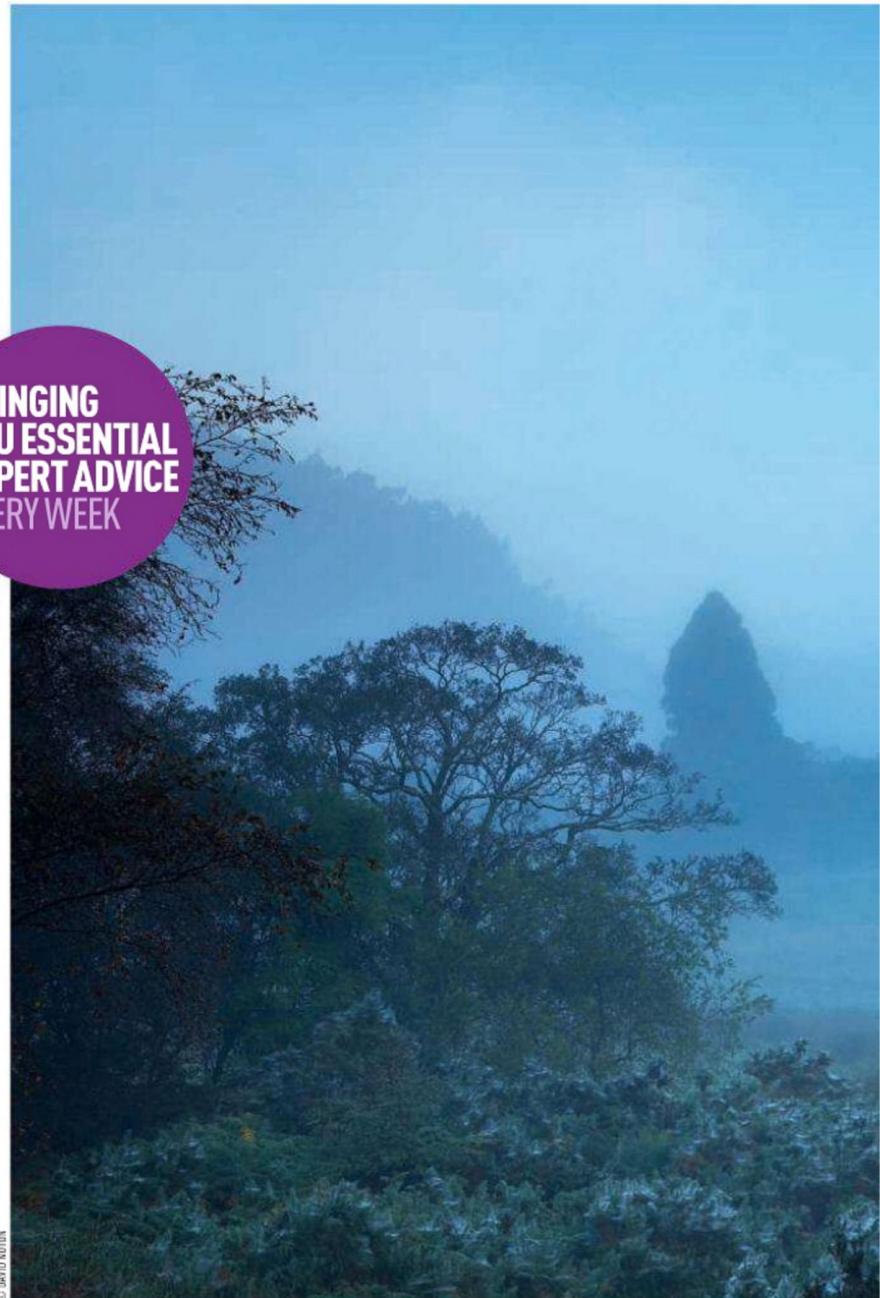
BRINGING YOU ESSENTIAL EXPERT ADVICE EVERY WEEK

David Noton explains how he took this misty, atmospheric image of the round tower in Glendalough, County Wicklow, Ireland

BEFORE dawn breaks is a magical time of the day, as any landscape photographer will attest. It is especially magical in a place such as Glendalough in the Wicklow Mountains, County Wicklow, Ireland, where this image was taken. In this photograph you can see the famous round tower built on an early medieval monastic settlement, appearing from the mist in the distance. The round tower was sometimes used as a place of refuge from invaders such as the Vikings. I wouldn't like to be stuck up the top of a tower with Vikings running amok below! It is approximately 30 metres high and an impressive sight to behold. In this image, however, I wanted to show the round tower in its environment.

This was my first visit to the Wicklow region of Ireland. I've always visited the west coast of Ireland, which is well known and very beautiful, but I thought I'd explore the Wicklow region as it is also known for its picturesque landscapes. I'd spent about four days in the area – this was my third morning there, I think. On previous days I'd been investigating the area, embarking on location scouts, planning where I needed to be at what time of the day and so on. I was drawn to locations that might stand as a symbol of the country – these towers are very much unique to Ireland. The beautiful setting – the tower surrounded by the sprawling hills – also drew my eye.

The round tower almost becomes part of the landscape – you don't immediately



know what you're looking at. This was most likely a subconscious decision. I tend to predetermine my composition before I even touch the camera. Composition is one of the hardest things to articulate since so much of it is instinctive. I'd considered the possibilities of getting closer in or pulling back, and decided in the end to frame the shot to show the round tower in its surroundings.

I used a 24-70mm lens with my Canon EOS-1D Mark II camera attached to a tripod. My exposure was 1/6sec at f/11 and I remember I used a 0.6 ND grad filter. My focal length was around 45mm; if I'd gone wider it would have accentuated the foreground rather than the background, and I wanted a pleasing balance between the two.

I would have assessed the histogram on the camera and, with a low-contrast image like this, have inevitably dialled in an extra stop of overexposure. The image would

probably have looked a little washed out on the LCD screen, but by doing exposing to the right I could maximise the amount of information in the image and bring back the detail subsequently if I needed to. It's easier to deal with low-contrast conditions than high contrast as you can always put contrast back into an image afterwards if necessary. Having spent most of my working life using film, I'm used to previsualising a scene and not relying on the camera's LCD screen. What you see on the screen can be misleading and, while it's a useful tool for reference, it can also be distracting.

You could say there are different layers to the image (from a compositional point of view rather than in the Photoshop sense of the word). In the foreground are thorny gorse bushes covered in what appear to be spiders' webs that are in turn covered in dew. I love the shape of the trees in the middle distance, shrouded in mist, which



'I was drawn to locations that might stand as a symbol of the country – these towers are very much unique to Ireland'

creates an almost watercolour quality, and of course the strong shape of the tower. The mountains beyond comprise a third layer, adding further context to the image.

I took this image in October if I remember rightly. In Ireland at this time of year, the weather is an obvious issue so a large amount of patience is needed. Because I took this shot before the sun had risen, there is a hazy blue colour temperature to the light. I set my camera to daylight white balance, which meant the bluish light would be recorded as such, rather than neutralised by the camera.

After I had taken this image, I hung on and waited for the first sunlight on the scene. By the time the light came, most of the mist had burned off. I knew this image, with its mysterious blue haze, was the shot. It was time to call it a morning. Besides, the prospect of an Irish breakfast was too strong.

It is easy to take 20 pictures of the same

thing and not know when to stop. The other common mistake is not to recognise the optimum time to take the shot – on workshops I sometimes find that when the best light comes people are looking elsewhere. Someone once said to me, 'I know there is a decisive moment to take the picture, but I can't recognise when it is!' Recognising this moment comes with experience.

It is important to critique your images – to look at what worked and what didn't, and to try to work out why, and also think about how you could make it work next time. I often believe you learn more from your mistakes than from your triumphs.

The key is to really analyse the scene you are looking at, to look closely at what the light is doing and how it is changing. In this way, you build up an internal database of knowledge about natural light, which you can draw on at a later time. **AP**

**David Noton
was speaking to
Gemma Padley**

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Retoucher's Guide

Richard Sibley explains how to add punch to landscape images while maintaining a sense of realism

THE ONE thing nearly all photographers are guilty of at some point is producing an oversaturated landscape image. It is all too tempting to grab the saturation slider and simply drag it to the right to inject some extra colour and punch into a scene. This may be done to compensate for the lack of vividness of the colours in the first place, perhaps due to less-than-perfect lighting conditions. Often, though, we just like to see bright, bold colours that

make the location look desirable and otherworldly.

While there is nothing wrong with this, there are better ways to edit the colours of an image than by simply boosting the Saturation slider. Using the Hue, Saturation and Luminance sliders for each individual colour allows far greater control over how the final image will look. By following these steps, you can add punch to your landscapes while still keeping a sense of realism.

SOFTWARE USED Adobe Camera Raw

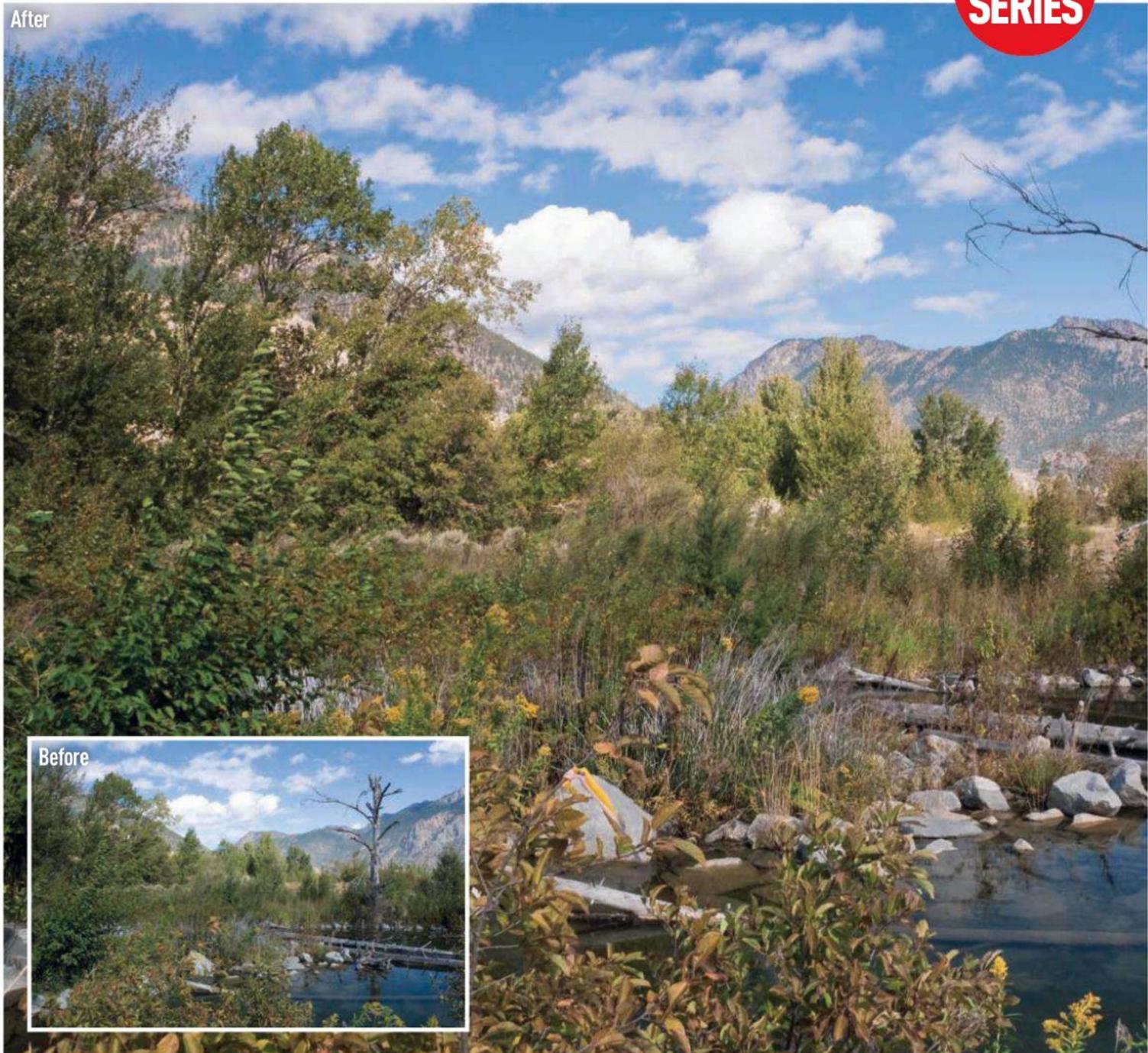
SKILL LEVEL 

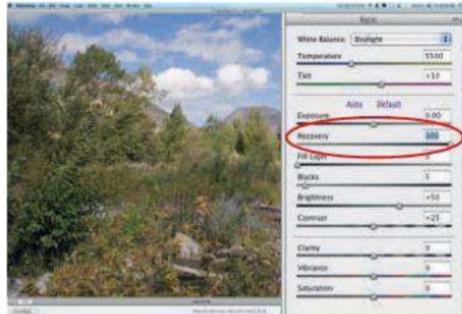
TIME TAKEN 10-15mins

KEY TOOLS Hue, Saturation and Luminance adjustments

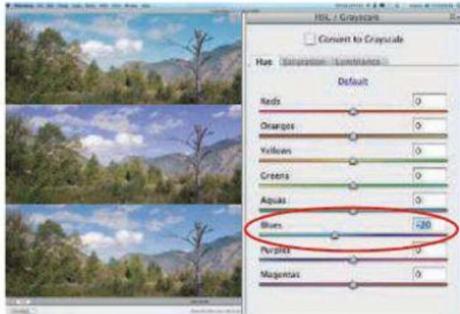
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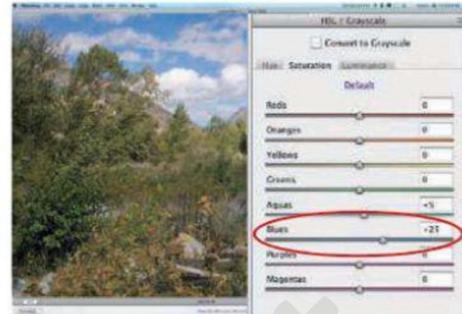




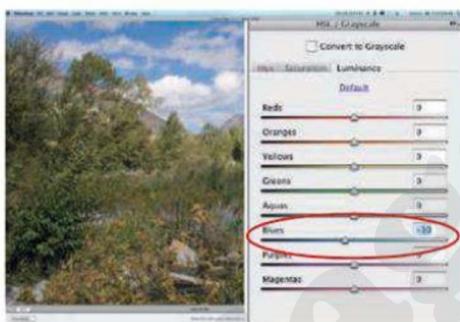
1 Open the raw image in Adobe Camera Raw and adjust the white balance to make sure there is no colour cast on the picture. At this stage it is also important to use the Recovery slider to reveal as much detail as possible in the highlights of the image, which in this case is the seemingly burnt-out clouds.



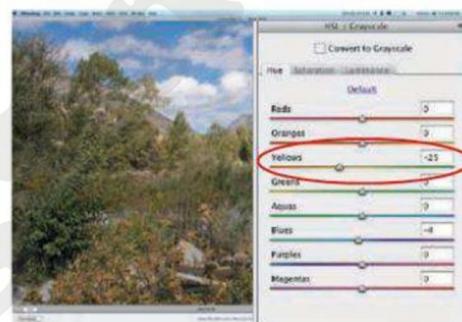
2 By using the Recovery slider at its highest setting, a lot of detail has been recovered and the sky has been darkened. To rectify this, select the HSL/Grayscale panel in Camera Raw and, if necessary, adjust the Hue of the Blues to make the sky more realistic. Moving the slider left will add cyan, while moving it right will increase the purple.



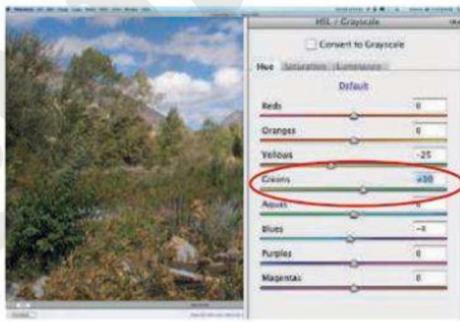
3 With the Hue adjusted, click on the Saturation tab and boost the saturation of the Blues. Don't adjust this too much, though, as a small change can have a big effect. It is also a good idea to boost the saturation of the Aquas, as hints of this colour are also found in the sky. Adjusting the Blues without the Aquas can give the sky a speckled effect.



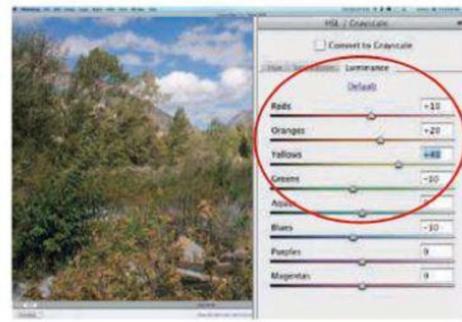
4 In many images, these should be the only colour adjustments needed for the sky. However, if you want to darken or lighten it, select the Luminance tab and drag the Blues slider left or right to do so. Darkening a little can go some way to replicating the effect of a polariser.



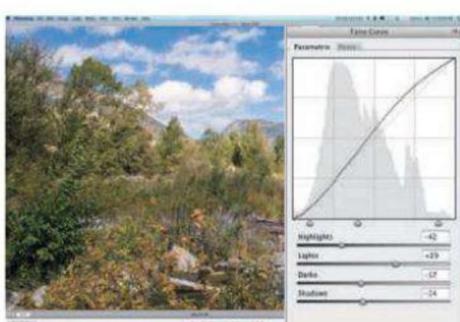
5 Returning to the Hue tab, it is time look at the foreground foliage and decide how the yellows and greens should look. Moving the Yellows slider left gives these colours more of an orange hue, while moving it right makes them greener. I have opted for a warmer orange hue.



6 Now adjust the Greens hue. I have made the greens slightly greener by shifting the slider slightly to the right.



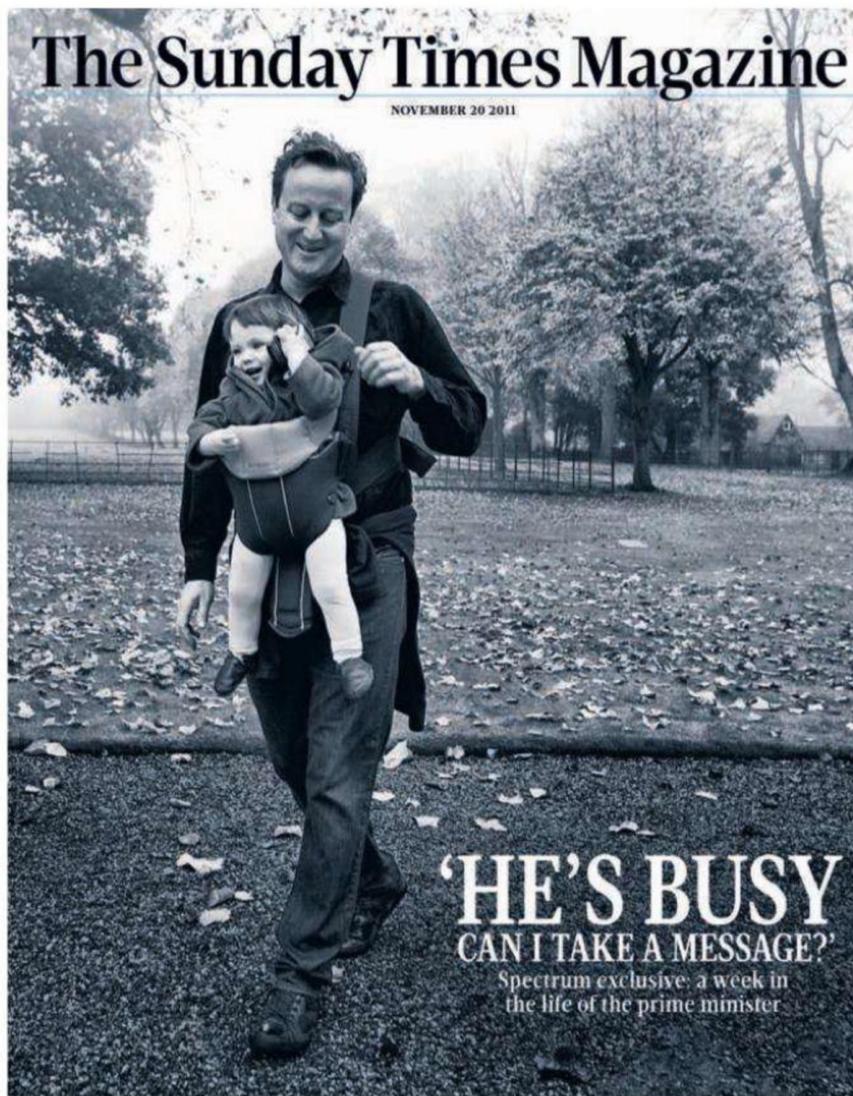
7 Select the Luminance slider and adjust the brightness of the Greens, Yellows, Oranges and Reds. In this image I have lightened the Reds, Oranges and Yellows while darkening the Greens slightly.



8 With most of the colour adjustments now complete, go to the Curves palette and adjust the contrast curve until you are happy with the image.



9 The final step is to return to the HSL/Grayscale palette to make any slight tweaks to the Hue, Saturation and Luminance adjustments if they have been dramatically altered by the changes made in Curves.



Golden years

As an exhibition marking the 50th anniversary of ***The Sunday Times Magazine*** takes place in London, **Jade Lord** looks at the people who have helped define its formidable identity

WE WON'T publish a written feature, no matter how interesting, until we're satisfied we've got the right images to go with it,' declares *The Sunday Times Magazine*'s current editor, Sarah Baxter. Photography is the lifeblood of the magazine and is something that has remained strong ever since the magazine's launch 50 years ago this year. Fittingly, its anniversary is being celebrated with an exhibition at the Saatchi Gallery in London that looks back on its five decades of iconic imagery.

As the first 'colour supplement' in Britain, the magazine brought a breath of fresh

air to the stuffy newspaper market. It heralded the arrival of the swinging '60s, showcasing the work of iconic photographers such as Don McCullin and Terry O'Neill, and later playing host to photography heavyweights such as Magnum photographer Stuart Franklin.

'Since 1962, *The Sunday Times Magazine* has played a huge role in promoting photography and photographers in the UK and elsewhere,' recalls Franklin. 'In the early years, the magazine employed some of the best art directors in the business. People like Michael Rand and Tony Chambers not

Above: Some of *The Sunday Times Magazine* covers from the past 50 years

only understood pictures, but also had the clout to get their own way, to get the space they wanted to show good work.'

Launching with a cover image of Jean Shrimpton shot by the famed photographer of the time David Bailey, the use of photography was always going to be paramount in this pioneering colour supplement. The magazine's weekly format also provided the perfect platform to display photography that provoked and stimulated emotion.

'Michael Rand commissioned all the great photographers of the modern era, including Don McCullin, whose experience of war in Vietnam and Cambodia did so much to shape perceptions of the conflict,' says Baxter. 'The magazine played a vital role in documenting and challenging the society we live in, and it continues to do so today. From McCullin's images of war (and closer to home with his portrait of a homeless man) to Snowdon's extraordinary set of images of poverty-stricken children, the photos we have run have had a great impact on readers. I'll never forget the magazine cover story image by Eric Valli of an eight-year-old carrying three tons of bricks on his head, part of series on child labour around the world, which had a huge impact.'



John Bulmer's image of miners was featured in the 28 March 1965 'The North' special issue

Running such thought-provoking photojournalism has often left the magazine facing a wall of criticism and complaint over the years, but Baxter admits that 'sometimes you have to show the truth, no matter how uncomfortable.'

'I received a sackful of complaints for publishing a series of images showing a man being stoned to death in Somalia, by Farah Abdi Warsameh, which won [second place in] the World Press Awards in 2009,' says Baxter. 'We decided to publish the images fairly small, but they were still very shocking. I was also surprised by how many outraged letters we received for a series of pictures by David Chancellor showing American big game hunters in South Africa with their kills of giraffes, leopards and bison. I thought it was obvious we were shocked by the sport, but some readers felt we were condoning it. In my view, a "see no evil" approach to the world allows injustices to go unchecked.'

This commitment to photography as a medium of reportage equal to words has been the foundation of the magazine, and the art directors and editors have always been willing to fight to get photographers and their images the recognition they felt they deserved. 'The Tiananmen Square photographs that I shot in 1989 are a great example of how Michael Rand, who was the art director at the time, followed his instinct,' explains Franklin. 'He ran the images as a cover story and then fought for the work at the World Press Photo

Below left: An image from Farah Abdi Warsameh's series of photographs showing a man being stoned to death, which was featured in the 28 February 2010 issue

Below right: Singer Kylie Minogue graced the 26 June 1994 cover

Awards.' Franklin's acclaimed image of 'tank man' went on to take third place at the 1989 awards.

'The art directors made a huge difference, and they deserve a knighthood for their contribution to British photography,' adds Franklin. 'Their influence at *The Sunday Times Magazine* and beyond changed the whole landscape of photography and the arts in Britain. Somehow, under their purview, photography really mattered.'

In turn, *The Sunday Times Magazine* mattered a great deal to photographers, becoming one of the magazines to be published in. 'When you start out, it's

on your checklist of things that you want to achieve if you're a photographer,' says renowned portrait photographer Chris Floyd. 'There's a history and a lineage there. Great people have trodden through these parts and you want to follow in their footsteps. It meant everything to have my work published in the magazine – it was a notch on the belt.'

Over the years, the magazine has evolved to feature varying styles and disciplines of photography, with the editors spending a lot of effort matching the right photographer to the right subject. 'From reportage and documentary



 to highly produced studio portraiture, we're happy to choose the style that suits,' says Baxter. 'We've now got a unique section called *Spectrum*, which provides a showcase for the world's finest photography, but it fits the traditions of the magazine like a glove.'

Spectrum has included experimental work, such as Gerard Rancinan's satirical look at cultural relevance, Jean Manuel Castro Prieto's homage to the photographer Martin

Far right: A young boy skipping, from Piotr Zbierski's series 'White Elephants'

Chambi with his work from Peru, Christian Tagliavini's 2D creations of cardboard couture, Piotr Zbierski's eclectic portraits, Palmer and Pawel's diptychs of fighters, and Ziyah Gafic's project to document the personal possessions found in the mass graves of Srebrenica, Bosnia. 'We also published a *Spectrum* special on David Cameron inside Number 10 with his family by Tom Stoddart a couple of months ago,' explains Baxter. 'There were some people

who thought we were giving a "puff" to the Prime Minister. I disagree. The pictures were brilliant and in years to come they will form an important part of our national archive.'

Despite its now eclectic and diverse range of photography, the magazine commissions more photojournalism than any other magazine in Britain and is equally happy to support new projects. 'We're delighted when we're approached with a great photo story and we put a lot of effort into nurturing projects,' says Baxter. 'We're constantly looking at projects to support, and keep a keen eye on photo festivals and award shows. We're always looking for new talent and published Leo Maguire's work on young gypsy fighters before it was shown as the documentary *Gypsy Blood* on Channel 4 last month. Other young photographers, including Sebastián Liste, Ed Ou and Gareth Phillips, have come through the Ian Parry Scholarship, which the magazine has been

SARAH BAXTER: MY MOST MEMORABLE STORY

'WE RAN a cover story in 2011, called *The Last Shot*, that was dedicated to the work of Tim Hetherington and Chris Hondros, who died in Libya in April last year,' says Baxter. 'We'd published their

extraordinary photographs before in the magazine, including Hetherington's 'Sleeping Soldiers' shot at the remote Restrepo outpost in Afghanistan, and were devastated by their deaths.'



© DIRECTIONS

CHRIS FLOYD: MY MOST MEMORABLE COMMISSION

'MY MOST memorable commission was the first one,' says Floyd. 'You always remember your first commission. I had to photograph the musician, Tricky. I spent a few days with him in the recording studio and we also did a portrait

session in London. Spending that amount of time with someone is something you don't really get to do any more.'

'I remember thinking that I needed to raise my game. I was thinking, "This is *The Sunday Times*

Magazine for crying out loud." I felt I could channel the integrity and kudos of the publication into the way I interacted with him much more than if I was doing it for a lesser outfit.'



© PETER BREGG

'Our standards are still high. At the heart of everything we do is a great image'

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Despite the large number of big-name photographers who have been featured in the past, nowadays it is not always about the name behind the image, even for the cover. 'The name of the photographer is immaterial – it is the impact of the cover that is everything,' says Baxter. 'If we spend days debating the right cover image, it means we're not happy; more often, the lead picture jumps out. Where we do use big-name photographers, it is not because of their name, but because of what they deliver in their images.'

Commissioning photography of the

highest quality is a tradition that has not waned over the years, with the *The Sunday Times Magazine* continuing to push the boundaries of the medium and promote the very best in imagery.

'Our standards are as high as they have ever been,' says Baxter. 'But that is partly because Don McCullin, Eve Arnold, Snowdon, Terry O'Neill and others inspired so many of the fantastic photographers who came after them. We ran the first pictures of a heart transplant operation by Ian Yeomans and the first colour pictures of insects in flight by Stephen Dalton. But at the heart of everything we do is a great image.' AP

EXHIBITION

THE SUNDAY TIMES Magazine 50th Anniversary exhibition is on show until 19 February (closed 11-14 February), at the Saatchi Gallery, Duke of York's HQ, King's Road, London SW3 4RY. Tel: 0207 823 2363. Website: www.saatchi-gallery.co.uk/current/sunday_times.htm. Open Mon-Sun 10am-6pm. Admission free

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Buds

1 Andrew has focused on the buds and blurred the background in order to guide the viewer's eye
Canon EOS 7D, 100mm, 1/20sec at f/5.6, ISO 500, tripod, cable release

Flower head

2 The subject is clearly the centre of the flower, yet Andrew has retained some strong detail in the petals
Canon EOS 7D, 100mm, 1/60sec at f/5.6, ISO 800, tripod, cable release

Capturing the centre

3 There are a handful of colours working together here in this interestingly composed shot
Canon EOS 7D, 100mm, 1/5sec at f/5.6, ISO 400, tripod, cable release

Andrew Bartlett Mid Glamorgan

Andrew's pursuit of photography began as a hobby to pass the time. However, as soon as he started to read photography magazines, he began to take the medium more seriously. Andrew then started to think seriously about how he could replicate the work that he was seeing and quickly developed a passion for wildlife and flowers. In the future, he hopes to produce more landscape shots.



1

Butterfly

1 This shot, taken in Des's back garden, brings together two stunning subjects
Nikon D700, 200mm macro, 1/8sec at f/16, ISO 200, tripod



Hare

2 Des has shot at ground level to capture the atmosphere of this image
Nikon D700, 500mm, 1/1600sec at f/5.6, ISO 400, tripod

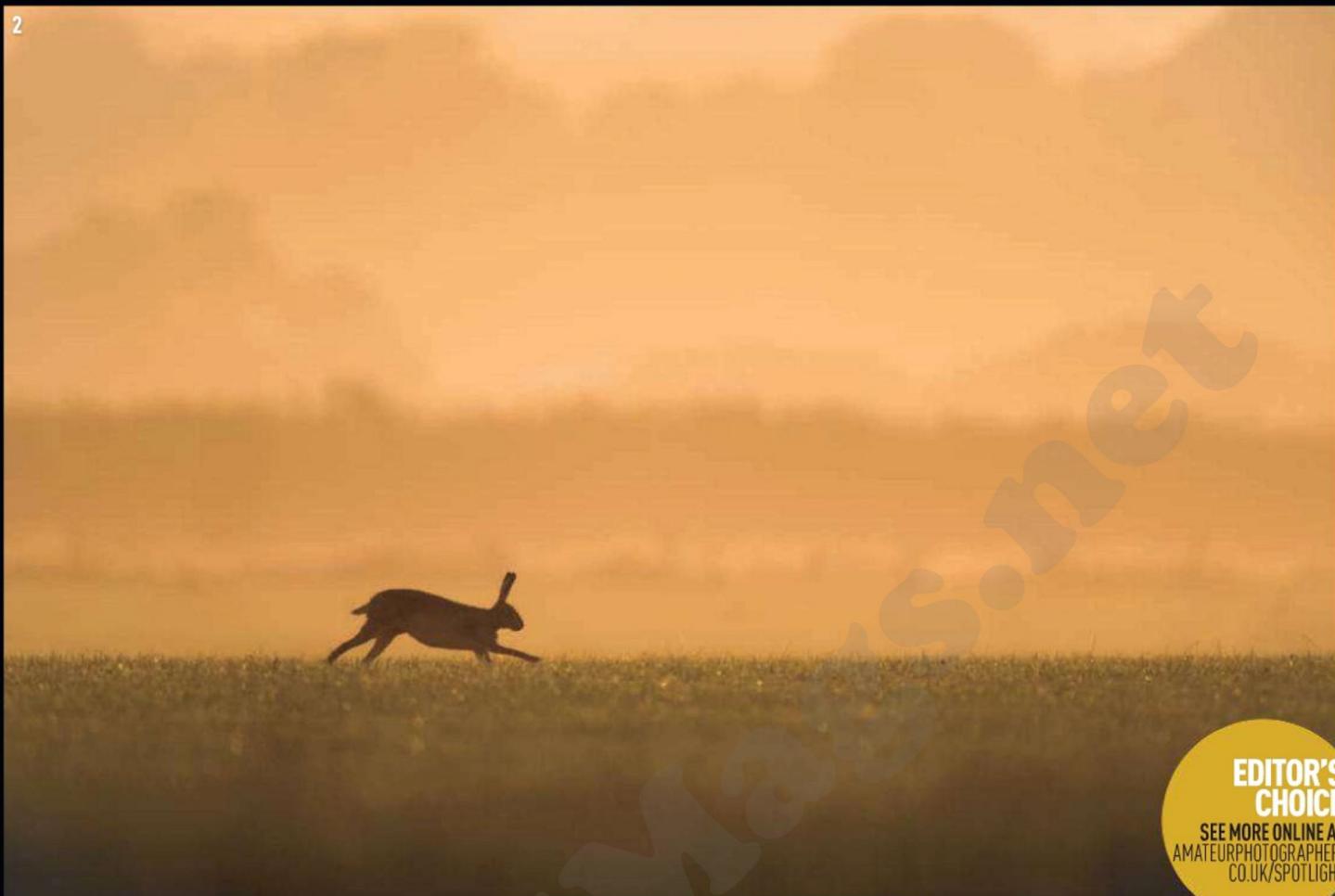
Red squirrel

3 Red squirrels are in sharp decline, so Des was lucky to spot this one
Nikon D700, 500mm, 1/250sec at f/5.6, ISO 1400, tripod

Owl

4 Birds in flight can often prove difficult to capture, but Des has succeeded here
Nikon D700, 500mm, 1/2000sec at f/6.3, ISO 400, tripod

2



EDITOR'S CHOICE

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3



Des Ong Leicestershire

As Des was raised in the tropics, he has always been surrounded by nature. 'Art is an area that I have a strong affinity with,' says Des. 'Wildlife photography allows me to express myself through the subjects that interest me. I find the whole process very absorbing. When you don't get the results you want it can be very disappointing, but when you actually achieve a great shot it's immensely rewarding.' In the future, Des would like to produce more fine-art wildlife images.

All of Des's photographs stand out here, but I think the running hare picture is extra special. I love the composition and the way the backlighting has just caught the fur, while there's enough light on the creature to define the ears and eye. The dawn mist on the layered background sets the whole scene off so well. It's a wonderful shot -

Damien Demolder, Editor

4





Pui Hang Miles Kent

Pui Hang developed an interest in photography after seeing the results her husband achieved on his DSLR. But it wasn't until a trip to Bandhavgarh in India to photograph tigers in the wild that she became hooked. Her favourite subject to shoot is cats and she loves nothing more than being able to share her work with others. In the future, Pui Hang is going to learn how to shoot macro and will be visiting Yellowstone Park in the US.

Gorilla

1 The detail on the gorilla's face and fur is striking
Canon EOS 50D, 100-400mm, 1/800sec at f/5.6, ISO 800

Snow leopard

2 The space helps to hold this cat within the composition
Canon EOS 50D, 100-400mm, 1/3200sec at f/6.3, ISO 1600

Owl

3 Pui Hang has caught this owl in a lovely warm light
Canon EOS 50D, 100-400mm, 1/1000sec at f/6.3, ISO 800

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WHY CAN'T A CAMERA BE MORE LIKE A CAMERA?

...said Rex Harrison as he totally ignored Audrey Hepburn whilst adjusting the settings on his Sumo-Flex SX5Q in a deleted scene from 'My Fair Lady'. To be fair, the sound is a little muffled and may have needed some editing of profanities, but it does seem a little odd that it didn't make the final cut for the benefit of photo enthusiasts.

It is certainly what a lot of photographers have been saying in this digital age. Whilst Research & Development departments often come up with forms and functions you never knew you wanted or needed but now can't live without, there are times when they need a few gentle hints.

Some would say there has been a fad of late for retro design - we prefer 'classic'. After all, we photographers have not changed significantly: a head, two eyes, two hands and ten fingers remain the standard configuration for most.

So to redress the balance in favour of cameras that are more like cameras, we are delighted to announce the arrival of the OM-D. It takes the many things at which Olympus excel and adds classic, ageless design. A shape you feel at home with and things where they should be.

A quick summary of the highlights includes a razor sharp built-in Electronic Viewfinder, super-fast autofocus, the world's first 5-axis Image Stabilisation, new 16 Megapixel Live MOS sensor, dust and splash proof body, 3-inch tilting OLED Monitor with touch-screen panel and 11 Art Filters. There will also be a new weatherproofed adapter for Four Thirds lenses and we are even adding two new Micro Four Thirds primes: M.ZUIKO DIGITAL ED 75mm 1:1.8 and the ED 60mm 1:2.8 macro demonstrating our commitment to high-end optical performance.

But you can read all about that later. For now just take a look at our favourite bit: the OM-D. Two cameras in one: a sensible size and weight you will want to carry, just like the original OM; then a mean-looking business-sized camera via the addition of a two-part grip and battery pack. Delightful, quite delightful, as Rex might have said.

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Something old, something new

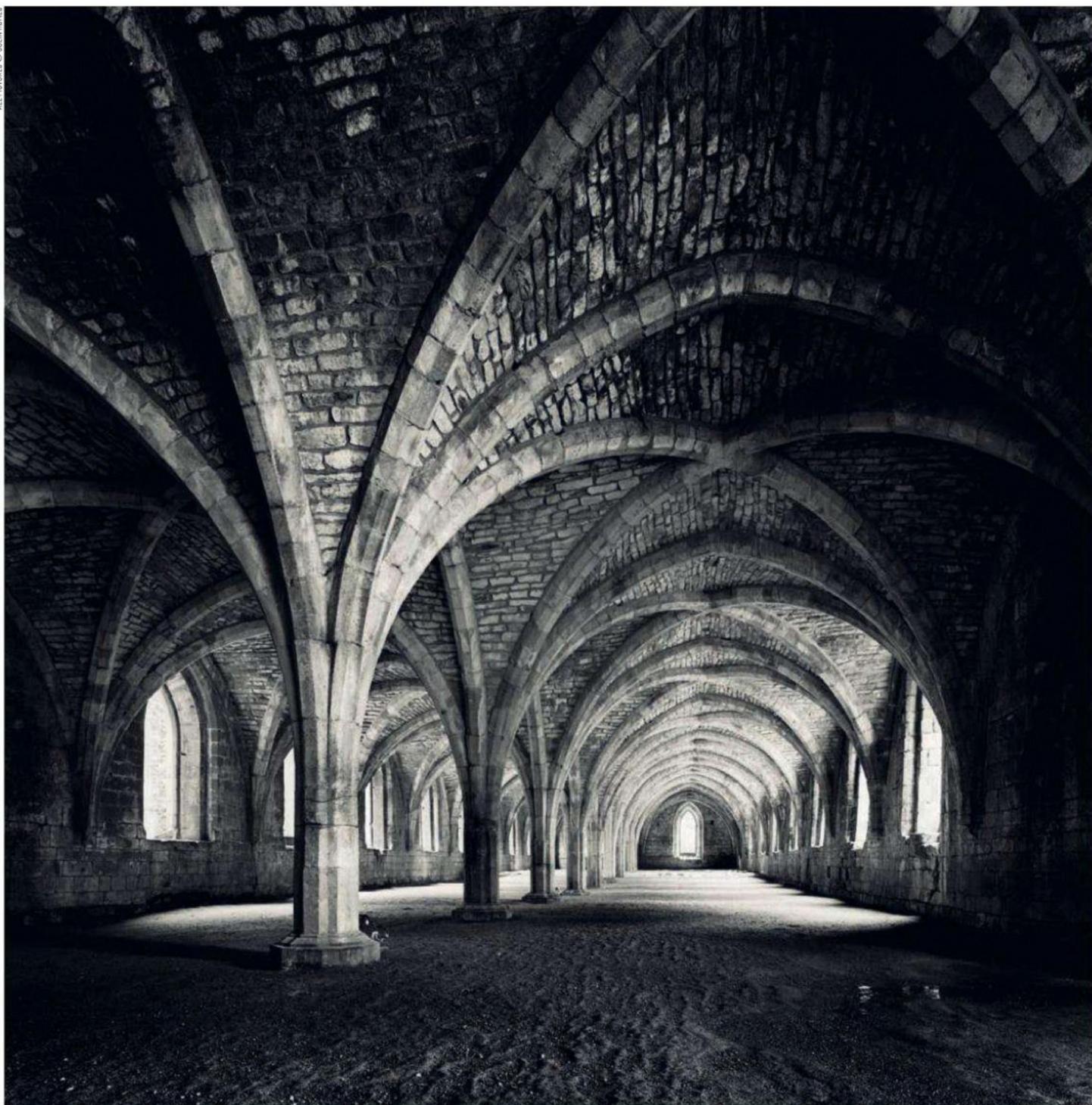
Colin Homes explains the technical process behind his palladium prints and demonstrates how digital and analogue can work together. He talks to **Oliver Atwell**

PHOTOGRAPHY is an art form that has always embraced new technology. From the pioneering experiments of Charles Daguerre and the ghostly images produced by his daguerreotype to the groundbreaking advances of Steven Sasson and his advances in digital photography, the medium has moulded itself to suit the times. Yet as technology advances there are always those who prefer to employ techniques that others would consider archaic. One such photographer is Colin Homes, whose accomplished palladium

prints (also known as palladiotypes) are highly collectible.

Palladium printing is a method derived from another printing process known as platinum printing. The platinum process was first discovered some time in the 1830s and it soon became clear that the method produced a greater tonal range than any other printing process. Not only was the activity itself simple (as we will see), but due to the durability of the platinum, the print could easily be preserved for years to come. However, after

'Canberra Bridge'.
Colin's use of
leading lines
is a consistent
theme throughout
his work



the Second World War platinum became too costly to use in photography. It was at this point that photographers began working with a rather more obscure variant of platinum printing. The method involved printing on palladium paper and a slightly different chemical mix.

'Palladium prints have a slightly warmer colour than platinum,' says Colin, from his studio in Edinburgh. 'In my darkroom days I was always working with warm-tone papers and sepia toning. When I first started looking into palladium and platinum prints, I immediately recognised the warmer tones of the palladium images as being something that I could in some ways relate to. It's also

slightly cheaper than using platinum. That makes me sound like a bit of a skinflint and I imagine purists would suggest that platinum printing is the purer form, but the palladium process is where my heart is.'

Colin's images are almost ethereal in their quality. The scenes, which rarely feature people, are near Zen-like in their stillness and economy of content. While some of the subjects may be disparate, the consistency of style, particularly in the striking tonal range, makes it clear that these are all scenes shot by the same photographer.

'There are two types of image that I'm drawn to,' says Colin. 'The first is the classic seascape, with rocks and surf, and the

second is architecture, such as bridges, jetties and interiors. I don't like cluttered frames. The more you can take out of a photograph, the better it is. Even employing things such as mist and rain can work to reduce the clutter of an image because it's obscuring the busier elements. The shapes and lines are the important thing. But all of those things would be nothing without the printing. Palladium printing can really bring out the character of a location.'

'Arches'. Colin's explorations of architecture continue his obsession with lines and basic spatial forms

GETTING THE NEGATIVE

The first stage of working with the palladium process requires producing a negative that can be used to create the final palladium



contact print. As Colin is working with such an old printing process, it would be logical to assume that he takes the same approach when working with his negatives. In fact, this couldn't be further from the truth. Colin's handling of negatives is an interesting demonstration of how old and new methods can happily sit side by side.

'I've always been a darkroom photographer,' says Colin. 'It's how I came to understand the ins and outs of photography. But a little while ago I moved to Edinburgh and I soon realised that there weren't many darkroom facilities in the area. That's actually one of my main motivations for working with palladium prints. I've been able to set up an area in my studio quite easily because you don't need a red light. You work under an ordinary tungsten bulb.'

Right from the early days, Colin scanned his negatives into a computer. As he has a background in working with darkroom prints, he feels confident in being able to transfer those skills into the digital realm. Therefore, once he has taken his images, rather than producing a photograph using hands-on darkroom techniques, he instead prefers to scan the negative and adjust the image in Photoshop.

'I can essentially replicate my darkroom skills in Photoshop,' says Colin. 'I work with things such as Curves and Levels, and use them to change the tonality of the image. That's a huge plus when working digitally –



Top: 'Seven Trees'.
Colin's use of mist helps him to reduce visual clutter

Above: 'Kincardine Bridge'

the level of control that you have over the image. It's still the same technical process as working with darkroom equipment. It's just that it's a little more virtual.'

Once Colin has the image exactly as he wants it – including adjusting the contrast of the image to ensure that it will appear on the paper as intended – he then inverts the image (Image>Adjustments>Invert) and flips it on the horizontal plane so that the scene is back to front.

'Once I have the negative on-screen, I can print it out onto acetate using my Epson Stylus Pro 9880 printer,' says Colin. 'I'll set the printer to the advanced black & white mode and print using the highest dpi setting. I can then print the negative to the size that I want the final image to be. That's it – that's your negative.'

THE PALLADIUM PROCESS

Aesthetics aside, perhaps the most striking aspect of the palladium process is its simplicity. It is fair to suggest that many people are put off traditional darkroom practices and alternative processes due to a level of intimidation, particularly when it comes to working with chemicals.

'If anyone is put off of working with printing, then there's a bit of a cheeky shortcut they can employ,' says Colin. 'I actually buy all my chemicals pre-mixed from an American company called Bostick & Sullivan (www.bostick-sullivan.com). They supply lots of alternative process kits. Obviously, it's possible to buy all the chemicals separate in this country, but I've always preferred the convenience of buying them already mixed.'

Something that may require a little more work and research is the type of paper to print on to.

'It's important to think about the paper because the way you coat it with the palladium chemicals will depend entirely on the paper that you're using,' says Colin. 'Different papers will absorb liquid more than others. It's difficult to suggest a particular paper to use, as everyone will be looking for different things. One that is highly recommended is Arches Platine. The blacks are excellent. Others would recommend Bergger Cot-320, which is actually designed with alternative processes in mind.'

Once the paper has been decided upon, Colin then has to coat the palladium liquid onto the paper.

'When I want to coat the paper I'll tape it to glass to ensure that it doesn't move,' says Colin. 'The bottles of palladium chemicals have screwtops that also act as droppers. There are two solutions that I have to use on my paper. I put eight drops of one and eight drops of the other into an eggcup. I then squeeze some droplets onto the top of the paper and use a glass coating rod to drag the solution up and down the paper five or six times to coat it. I tend to rest the negative on the paper before coating it just to see exactly what size area on the paper I need to coat and then lightly mark it with a pencil. Once the paper is coated, I'll let it dry naturally for a few minutes and then lightly run a hairdryer over it to finish it off.'

All the printing processes that were employed in the 19th century had one thing in common with regards to their exposure – they used sunlight.

'The images were exposed under the sun's UV light,' says Colin. 'I've managed to replicate that in the studio by making my own UV lightbox, which I've constructed out of marine plywood. I bought some blue-black lights

 (similar to those found in a UV sunbed) and screwed them into the lightbox covering an area of roughly 24x30in, meaning that's the biggest print that I can do. I sandwich the coated paper and negative together between two pieces of heavy glass and slide them into the lightbox, which is set to a timer. It's normally around 6mins to expose a print.'

Once the print has been exposed, the exciting stuff happens – the developing of the print. Colin recommends buying the solution from the same company as the palladium solution, although as the developer arrives in powder form it will need to be mixed with around 900ml of deionised water.

'Pour the developer into a tray and then place the print face up in the liquid,' says Colin. 'Keep it immersed with constant agitation for around 2mins. The solution lasts for a long time so you can use it over and over again. You can go through around 50 or 60 prints before having to change the developer.'

Once the print is fully developed, it should be left to drain for 30secs before placing it into three separate trays of clearing agent.

'There are various agents you can use, for example EDTA or Kodak Hypo,' says Colin. 'Hypo is a little cheaper than anything else. You can make up about five gallons from that. When you first develop your print, the paper will have a slightly yellow tint. The clearing agents will remove that. Leave it in each one for 5mins and then wash the print for about half an hour. Leave it overnight on a drying rack and by the next morning it will be dry. And there you have your final print.'

CAMERAS AND NEGATIVES

Colin has always had a fascination with monochrome photography, something that stretches back to his early teens.

'I must admit that I wasn't so much interested in taking photos as I was in just looking at them,' says Colin. 'I was interested in groundbreaking 1960s photographers like David Bailey, Terry O'Neill and Brian Duffy, the fashion-orientated stuff. Strangely, it didn't occur to me to actually attempt any photography myself. Looking back, I think part of me saw it as a very specialised method that I didn't have access to. I never saw it as an option.'

Many years later Colin's then girlfriend showed him exactly what he could achieve with a camera. After borrowing her Olympus SLR, he realised how simple it was to produce professional-looking images.

'A little while later, in Perth, I came across a second-hand camera shop,' says Colin. 'There was a little Nikon SLR in the window and I was instantly attracted to it. Later, I read a couple of books written by Michael Kenna and Charlie Waite. Both of those guys use Hasselblads and produce square-format prints. I couldn't quite afford a Hasselblad, so I found a Mamiya C220 and began experimenting with that. With my images I'm very aware of the balance and perspective, so working with a square frame is perfect. The square is an incredibly balanced shape and I think that if you're



'Blenheim Palace'.
The palladium process
lends itself nicely
to the striking 18th
century architecture

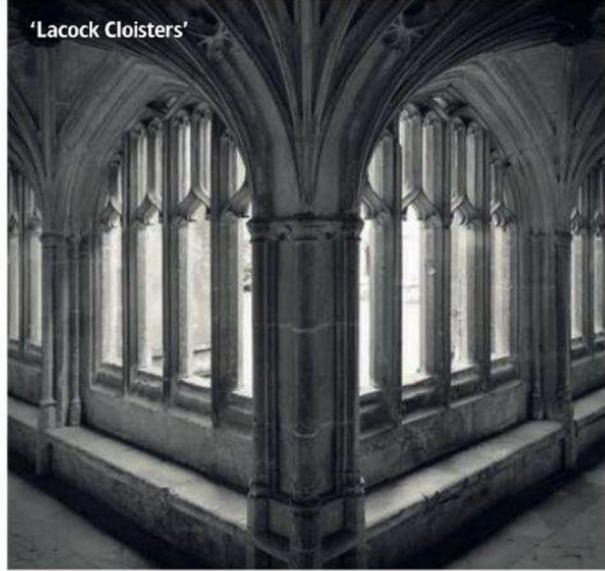
working geometrically using the shapes and forms that I do, then the square is a perfect frame.'

Every good camera needs a film that's up to the job of exploiting its capabilities, and every photographer has their opinion regarding what those films are.

'I used to use Kodak Professional T-Max a lot, but recently it's become a little harder to get hold of,' says Colin. 'T-Max is great for when I want a silky smooth image with a lot of detail and there's nothing quite like Kodak Professional Tri-X when you're shooting in low light and stormy conditions. When the Tri-X film is being developed – I tend to use a Rodinal developing agent – you can really bring out the grain and create an excellent atmosphere. I tend to go through phases of what look I'm going for. A grainy film like Tri-X adds a little accent within the image. It creates a little mystery and forces you to use your imagination.'

While Colin has shot a lot of digital imagery, even sometimes using his shots for palladium prints, he admits that he is in love with the various formats that film can offer.

'There's so much variety,' says Colin. 'You have 6x7, 10x8 and so on. Each image suits a different format and I love that flexibility. I also find that the contrast control of film is a lot easier to deal with. I've never found that



'Lacock Cloisters'

the tonal range is as simple as people make out for digital. With film I know exactly what I need to do to get the results I want.

'On the other hand, there's something exciting about working with the same cameras and formats that people I admire use,' adds Colin. 'It puts me in the right frame of mind. It's almost ritualistic.' **AP**

Colin will be holding an **exhibition** of his work until 14 March at the Lochgelly Centre, Bank Street, Lochgelly, Fife KY5 9RD. Tel: 0192 583 367. www.fife.gov.uk. Visit his website at <http://longexposuretechniques.com>

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Appraisal



Expert advice, help and tips from AP Editor Damien Demolder

Tree leaves

Wanlapa
Tantiprasongchai

THIS is a very simple photograph that Wanlapa says he shot just because he liked the shapes of the leaves. And that is a perfect reason to take a picture!

It is the shapes of the leaves that attracted me to the shot, as well as the elegant branches and the shapes made by the sky between the leaves. Were you to try to describe it to a friend it wouldn't sound very interesting, but on viewing it is delightful.

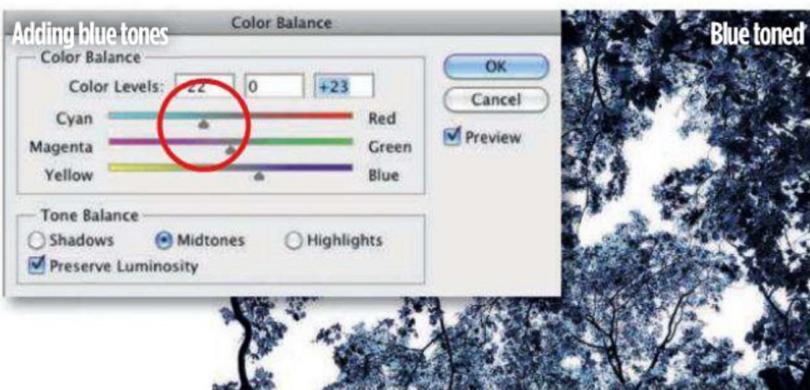
I like it in b&w, but I wanted to add some tones to see what it would look like. Using the Color Balance tool, I first added blue and cyan to the midtones and shadows to create the blue version. Adding contrast via a curve helped to reduce the amount of colour in the sky, as did reducing the colour saturation. I made a second version simply by shifting the Hue slider in the Hue/Saturation window until I liked what I saw. With a shot this simple you can create a range of colour options and then combine them into a single frame.

It's a lovely shot, Wanlapa, so well done. You win my picture of the week award.

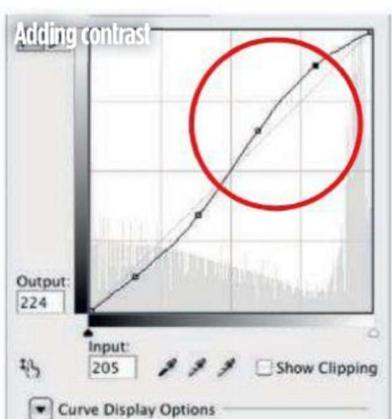
PICTURE
OF THE
WEEK



Original



Blue toned



Green toned



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CAMLINK

Original



Lightened version



Garden of the Gods, Colorado, USA

Natalya Popova-Jones

Canon EOS 5D Mark II, 17-40mm, 30secs at f/4, ISO 2500

YOU MIGHT think that the more you enlarge an image the more its faults will show, but in fact some faults become more obvious as the picture gets smaller. An example of such a fault is uneven blending. Here it looks as though Natalya's long exposure for the foreground has delivered a sky a bit lighter and less dramatic than she was hoping for. She therefore selected it with a soft-edged brush and then used Levels to darken it so the detail of the streaking clouds

becomes more noticeable. That bit works fine, but the soft-edged brush means the darkening has been applied gradually at the edges of the sky – namely, where it meets the rocks. So, as we get to the rocks, the sky becomes noticeably brighter and then suddenly we know that we are looking not at the Garden of the Gods but at the Garden of the Software Packages.

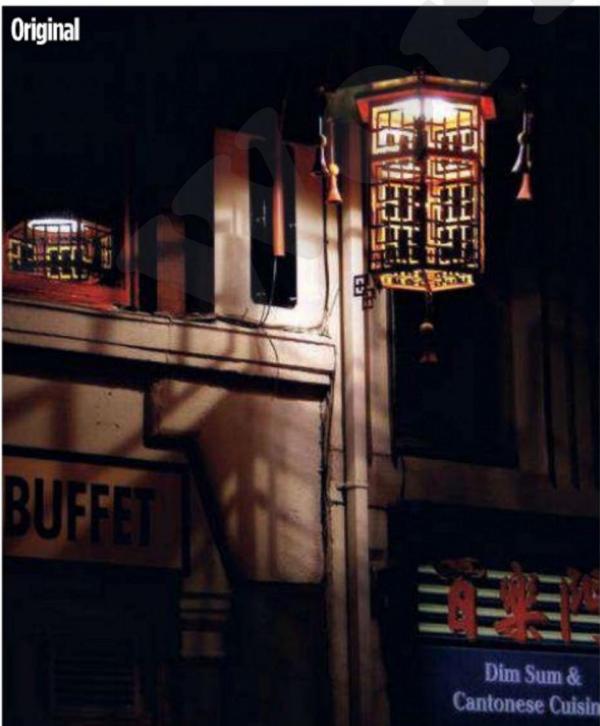
This process is actually a pretty hard thing to do well, and I tend to do my best to avoid

it. A neutral density filter would not have been any use due to the 'V'-shaped sky, so really the only option would be to make two exposures – one for the sky and one for the foreground – and then to carefully cut out the rocky land area to drop onto the dramatic sky. A good deal of skill and time are required to make a convincing job, especially around the tree, but you can help yourself sometimes by compromising on the level of drama you desire. I've made a lighter version of the original that perhaps doesn't show the unevenness quite so much. I can't fix the version Natalya has sent me, but had she been less demanding when she made it the join might not have been so obvious.

China Toon Brian McDonnell

Fujifilm FinePix S5700, 20.1mm, 1/30sec at f/3.5, ISO 100

Original



With subject



'CHINA Toon' is a very clever title, Brian, for a picture taken in the Chinese district of Newcastle! It is also a well-spotted point of interest, with nice lighting and interesting details. While the scene tells a bit of a story in itself, it seems more the background to a main story, like the introduction to a novel.

The picture sets a scene, but I feel that we are rather waiting for the main action to take place. To show you what I mean, I've roughly cut out this girl from a portrait I took of her a while ago, and dropped her into the frame. I darkened her to match the lighting of the scene, and she seems to fit in perfectly. She doesn't look as though she's taking away from an existing subject, because in fact there wasn't one. Now Brian's picture creates the perfect backdrop for a portrait of her, adding interest rather than being the interest.

The blue neon writing in the lower right corner is all a bit too distracting, in the portrait as well as in the original, so I cloned it out. Now we can concentrate on what we are

supposed to be looking at.

Spotting a nice scene isn't always enough, as every picture needs a definite subject. Brian could have waited for someone to walk into the frame before he took the photograph. Then he would have used the background to its full potential.

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AP Testbench

Over the next few pages we present this week's equipment tests, reader questions and technique pointers

Hähnel Mk100 microphone £79.99

www.hahnel.ie

HÄHNEL'S Mk100 unidirectional microphone can be used with any DSLR or video camera to improve the audio quality in video. While it is a budget-level mic entering an established market, it offers a more compact and lightweight design than many of its competitors. It attaches to the camera via a standard hotshoe mount (Sony Alpha users will require an alternative mount), or to a tripod or boom pole by the $\frac{3}{8}$ in thread. A power dial on the rear features a 'low-cut' filter option for reducing wind noise. A switch below the dial offers basic ± 10 dB sensitivity for louder or quieter scenes. Connection is via the 3.5mm mic port and 2x AAA batteries are claimed to give an impressive 100 hours of battery life.

The Mk100 uses a 70–20,000Hz frequency range, and is fitted with a 14mm electret condenser capsule with Super Cardioid design, for a concentrated sound input from the front. The microphone unit is suspended in a rubber Shockmount to prevent vibrations and picking up sound from the camera mechanics. I used the Mk100 mounted on a Nikon D7000 and the Shockmount does reduce mechanical noises when compared to the in-camera mic, but it does not eliminate zoom and focus noise. It is best to avoid the $+10$ dB setting where there is obvious hissing, audible even in noisy scenes. General audio quality is less tinny than the in-camera mic, but the MK100 will not satisfy those who are truly fussy about audio quality. **Tim Coleman**



The AP guarantee to you

All our tests are conducted by people who understand the product area, as well as photography. We aim to discover any shortcomings, as well as finding those aspects that deserve praise. All our tests are thorough, honest and independent

Jessops Tecno rucksack £39.95

www.jessops.com

JESSOPS has launched a new line of Tecno budget bags. The rucksack is the largest model and is made up of two equally sized compartments, each with a bright orange interior that is helpful for finding items in a hurry. The lower compartment is lined with soft fabric with six adjustable Velcro dividers for securing your kit. There is space for up to a low-end enthusiast-level DSLR with lens attached and a further two or three optics. The top compartment provides ample space for day items and includes smaller pockets for accessories such as memory cards. The back and shoulder straps are lined with mesh to reduce heat, and when fully loaded the rucksack is comfortable enough for a hike.

However, while the lightweight material is claimed to be 'weather resistant', don't expect it to repel more than a light drizzle. For example, the front top zip is unprotected against a heavy downpour and no rain cover is provided. All zips are fiddly to open and close, so speedy access to the compartments is unlikely. I would like to see extra padding and a more heavy-duty material in the bottom to protect camera kit when the rucksack is placed on hard or wet ground. As it is, one must take great care doing so to avoid potential damage. **Tim Coleman**



FORTHCOMING TESTS

In the next few weeks AP hopes to run the following equipment through the most rigorous testing procedures in the industry...

Canon PowerShot G1 X

Marketed as 'The Master Compact', the G1 X's 14.3-million-pixel, 18.7x14mm sensor is the largest yet for a Canon compact camera.

AP 25 February

Epson Stylus Photo 1500W

This budget A3+ printer uses Epson's Claria six-colour, dye-based ink system and features wireless connectivity.

AP 25 February

Nikon D4

With a new 16.2-million-pixel, full-frame sensor, Nikon's professional DSLR may be the best yet.

AP 3 March

Fujifilm X-S1

From a 1cm macro mode to the 26x 200mm lens offering an effective 24–624mm focal length, the Fujifilm X-S1 covers a wide range of use.

AP 10 March

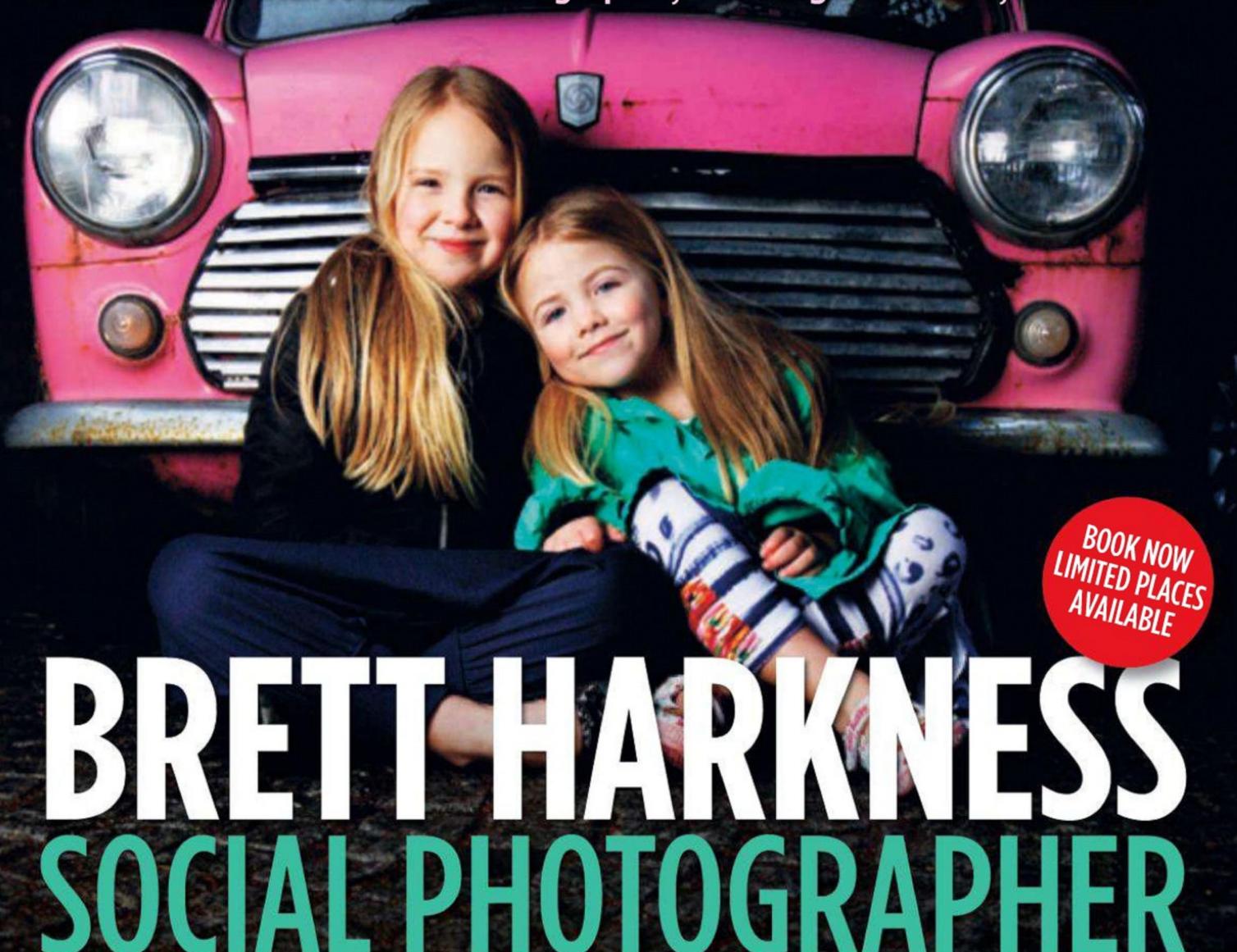
Ricoh CX6

The new CX6 compact from Ricoh offers a 10-million-pixel sensor, 28–300mm lens and 5fps continuous shooting.

AP 31 March

PHOTOGRAPHIC SEMINAR SERIES

in association with Amateur Photographer, What Digital Camera, and the SPI



BRETT HARKNESS SOCIAL PHOTOGRAPHER

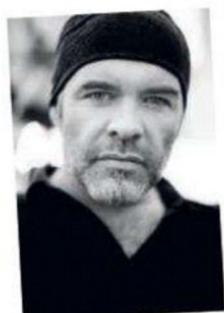
Tuesday 17 April 2012, 6.30pm-8pm

To be held at the Blue Fin Building, 110 Southwark Street, London SE1 0SU

We are delighted to announce that Brett Harkness (pictured below), the highly acclaimed 'social photographer', will be giving an insight into his amazing photographic style as part of our photographic seminar series.

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To be held at the home of



Amateur Photographer and What Digital Camera, in the Blue Fin Building, rising above the London skyline, 90 delegates will be treated to an intimate one-and-a-half-hour seminar, including a Q&A session, followed by the chance to buy one of Brett's books at a book signing.

Tickets are sold on a first come, first served basis at £29.99 per head, and include the seminar, a glass of wine and a goody bag.

For more information about Brett Harkness and the secrets behind his beautiful images, including details of his DVD *Real Life Wedding Training*, his courses throughout the year and his latest training book, *The Complete Guide to Organising and Styling Professional Photo Shoots*, visit <http://brettarknessphotography.com>.

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Sony Alpha 65

The Sony Alpha 65 single lens translucent camera features the same class-leading 24.3-million-pixel sensor as the Alpha 77, yet costs £350 less. We find out how it performs

Tim Coleman
Technical writer

THE SONY Alpha 77 was named Enthusiast Camera of the Year and was voted Product of the Year by our readers in the 2012 AP Awards. The camera's imaging sensor and electronic viewfinder (EVF) are its two standout features – and that same excellent sensor and EVF are found in the pared-down and significantly less expensive Sony Alpha 65 on test here.

The announcement of the Alpha 65 and Alpha 77 in August last year brought the current Sony Alpha single lens translucent (SLT) camera range to four models, as they join the Alpha 35 and Alpha 55 that were launched a year earlier.

Although the Alpha 65 and Alpha 77

share a number of key features, there are a few differences in the build, handling and core performance, such as the AF system. As the lower specified of the two, the Alpha 65 will always exist in the Alpha 77's shadow. However, the significantly lower price point should make the Alpha 65 a very popular model. It may in turn edge out the Alpha 55 as Sony's most popular low-end enthusiast-level SLT, placing it against the likes of the Nikon D5100 and Canon EOS 600D.

FEATURES

Sony's Alpha 65 has the same class-leading 24.3-million-pixel, APS-C-size, CMOS sensor as that fitted in the enthusiast-level Alpha 77. The sensor has a 6000x4000-pixel output in the common Bayer-pixel arrangement. At the maximum output and 300ppi resolution, digital files can be printed at A3+ size without any need for upscaling, while reducing the resolution to 240ppi is

AT A GLANCE

- 24.3-million-pixel Exmor APS HD CMOS sensor
- 2.359-million-dot XGA OLED viewfinder
- 3in, 921,600-dot articulated LCD screen
- Up to 10 frames per second
- Street price £789 with 18-55mm kit lens

acceptable for even larger prints. In short, the high resolution makes large prints possible without loss in image quality.

Single lens translucent cameras have a translucent fixed mirror between the lens and the imaging sensor. The mirror reflects roughly 20% of the light entering the lens onto the autofocus sensor. This constant exposure of the AF sensor to light provides the benefit of full-time autofocus, which is a clear advantage for continuous shooting and video recording. However, reducing the imaging sensor's exposure to light by 20% will always result in higher levels of noise. Just how noticeable this noise is depends on the camera's settings and the available light in the scene.

Sony's SteadyShot Inside sensor-based image stabilisation is included in the Alpha 65. This shifts the sensor to compensate for movement, giving an extra 2.5–4.5EV of handholdable shutter speeds, depending on the lens being used.

A shooting rate of up to 10 frames per second is possible when the continuous priority AE mode is selected on the shooting-mode dial. This frame rate is available for both raw and JPEG capture, in 11 and 17-frame bursts respectively. However, to retain exposure control, the maximum possible frame rate is 8fps, again for 11 and 17 shots respectively.

A real standout feature is the 2.359-million-dot XGA OLED electronic viewfinder (EVF). In our

test of the Alpha 77 (see AP 15 October 2011), we commented that it is the best of its type to date. The Alpha 65 is available as body only or as a kit with an 18-55mm f/3.5-5.6 lens, whereas the Alpha 77 can be bought with a 16-50mm f/2.8 optic. The available kit lens for each camera is a clear indication of the intended market for each model. The fact that both use the same imaging sensor, though, means that users will not get the most out of the Alpha 65 using the less expensive 18-55mm kit lens.

An alternative option is to buy the Alpha 65 body only and the 16-50mm lens separately, but this decreases the margin in price between the two camera models from £350 to £170. This is a common issue for a camera at this level. As another example, the Nikon D5100 uses the same sensor as the more expensive D7000, but is only available with a cheaper lens as part of a kit.

9/10

BUILD AND HANDLING

Like all Sony Alpha SLT cameras, the Alpha 65 sits nicely in the hand, thanks largely to the contours of the rubberised grips. Its body is smaller and lighter than that of the Alpha 77, yet it is larger than the Alpha 55 and virtually the same size as similarly priced cameras, such as the Nikon D5100 and Canon EOS 600D.

While the Alpha 77 is made of a durable magnesium-alloy, the Alpha 65 is constructed from polycarbonate. Low-end enthusiast-level cameras do not usually feature a top LCD, and the omission of one from the Alpha 65 is the most noticeable difference when the Alpha 65 and 77 are placed side by side. Camera settings on the Alpha 65 must therefore be checked via the LCD screen or EVF.

There are fewer buttons on the body of the Alpha 65 than on the Alpha 77, which affects the handling of some controls. For example, with only one dial – which is placed on the front of the camera just below the shutter release – the Av button needs to be depressed to alter aperture rather than the shutter speed in manual-exposure mode. I find the joystick navigation of the Alpha 77 fiddly, so I am pleased that the Alpha 65 does not have this control. Instead, the menus are navigated via the four-way pad.

Like the Alpha 55, the LCD screen of the Alpha 65 is articulated from the hinge at the bottom and offers a wide degree of viewing angles.

8/10

WHITE BALANCE AND COLOUR

A colour bit depth of 23.4 bits, as measured by DxO Labs (www.dxomark.com), is very good for a camera at this level. I mainly used the standard colour mode because in good light the colours are punchy and vivid. Sony Alpha cameras, including the Alpha 65, typically show a strong rendition of greens and blues, which is great for landscape use.

There are several picture effects for the creative use of colour, including pop

Facts & figures

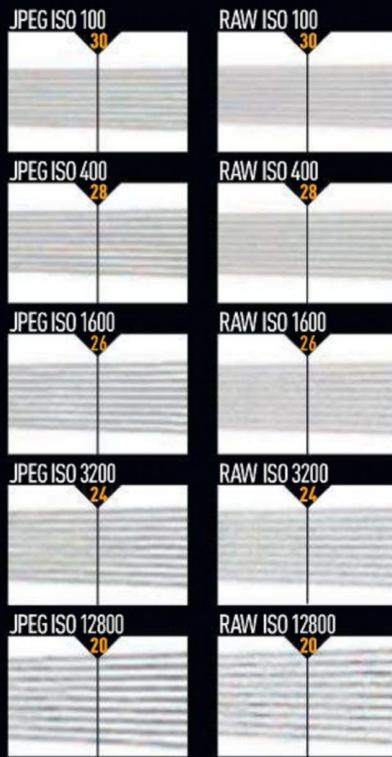


RRP	£869 (with 18-55mm kit lens)
Sensor	24.3-million-effective-pixel HD CMOS sensor
Focal length mag	1.5x
Lens mount	Sony Alpha mount
File format	Raw, JPEG, raw + JPEG simultaneously
Shutter speeds	30-1/4000sec in 1/3EV steps plus bulb
ISO	ISO 100-16,000
Exposure modes	Auto, auto+, PASM and 8 scene modes
Metering system	1,200-zone evaluative metering, centreweighted and fixed centre spot
Exposure comp	±5EV in 1/3EV or 1/2EV steps
White balance	Auto, 6 presets, Kelvin, plus custom setting
Drive mode	10fps in high-speed mode, 8fps continuous high
LCD	3in LCD with 921,600 dots, tilted and articulated
Viewfinder type	2.359-million-dot XGA OLED electronic, 100% FOV
AF points	15-point with 3 cross-type, auto or manually selectable
Built-in flash	Yes – GN 12m @ ISO 100
Video	AVCHD: 1920x1080 pixels (at 50fps or 25fps PAL)
Memory card	SD, SDHC, SDXC or Memory Stick Pro Duo
Power	Rechargeable Li-Ion NP-FM500H battery
Weight	622g approx (including battery and card/s)
Dimensions	132x97x81mm

Sony, The Heights, Brooklands, Weybridge, Surrey KT13 0XW. Tel: 01932 816 000. www.sony.co.uk

RESOLUTION, NOISE & DYNAMIC RANGE

These images show 72ppi (100% on a computer screen) sections of images of a resolution chart, captured using a Sigma 105mm lens. We show the section of the resolution chart where the camera starts to fail to reproduce the lines separately. The higher the number visible in these images, the better the camera's detail resolution at the specified sensitivity setting.



color, posterization (color or black & white), partial color (with yellow, red, green or blue options), high-contrast mono and rich-tone mono. All the picture effects are available in JPEG format only because in-camera processing is applied.

White balance is accurate enough in virtually all situations, and taking a custom white balance reading is a quick process

9/10

METERING

Sony uses its trusted 1,200-zone metering system in its SLT cameras and the Alpha 65 is no exception. In the majority of situations, the evaluative system meters very accurately. For critical metering, I find spot somewhat limiting because it works in line with the AF points in the central part of the frame. For subjects at the edge of the frame, I find dialling in exposure compensation a quicker and better method than spot metering to ensure an accurate exposure.

8/10

NOISE, RESOLUTION AND SENSITIVITY

With the same imaging sensor and fixed mirror as the Alpha 77, it comes as no surprise that the Alpha 65 delivers superb image quality. At the base ISO setting, the Alpha 65 reaches the 30 marker on our resolution charts. In fact, the resolution chart results of the Alpha 65 trump many other enthusiast-level cameras. Using the 18-55mm kit lens seems like a waste on a sensor that is this good.

When using a camera with a fixed mirror, the downside is that less light reaches the imaging sensor. As we showed in our article *Sensor comparisons* (AP 30 April 2011), even at base ISO settings there is a degree of luminance noise in Alpha SLT cameras. At the higher ISO ratings of ISO 3200 and above, noise is significantly higher and obvious in real-world images. This is an area where SLT cameras fall short of the DSLR competition.

Despite noise levels being more prominent at higher ISO sensitivities than in its competitors, the Alpha 65 is still able

to resolve a lot of detail, reaching the 24 marker at ISO 6400.

28/30

AUTOFOCUS

The Alpha 65's autofocus system consists of 15 points in three groups, all in the central area of the frame. Three of the points are the more sensitive cross type. This is the same system as that found in the Alpha 55 and it has more cross-type points than any other system used in a low-end enthusiast-level camera. The Alpha 77 has a more sophisticated system with 19 points, of which 11 are of the cross type.

In everyday use and in good-contrast light, the Alpha 65's autofocus system is very fast – provided the subject is in the centre of the frame. For fast-moving subjects, activating object-tracking AF helps the camera latch onto the subject.

When used in very low-contrast light, the AF system is slower. Over a number of low-light images, the Alpha 65 has a lower hit ratio of successful focusing than the Alpha 77, although unlike the Alpha 77 the Alpha 65 is not meant for professional use.

It is important to select the correct AF mode in tricky lighting conditions. For example, spot-focus mode selects the central AF point. In local mode any one of the 15 points can be selected, while wide mode automatically selects one of the points. In zonal mode, one of the three groups can be selected as the AF point. Local works well for a very specific focal point, while zonal is good for larger areas. Any subject outside the central area of the frame must be moved into it, and the frame then recomposed with manual focus selected, to avoid refocusing during capture.

8/10

LCD, VIEWFINDER AND VIDEO

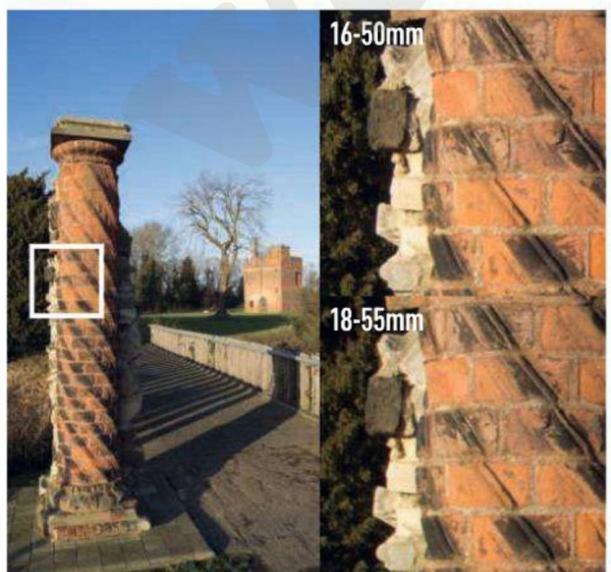
One of the key features of the Alpha 65 is its XGA OLED electronic viewfinder. We raved about this technology in the Alpha 77 review, and in turn it picked up our



Innovation of the Year award for 2011. The benefits of an EVF are its ability to view menus, which is useful considering the lack of a top LCD; display information, including a digital level gauge; its exposure preview for elements such as white balance and shutter speed; and the fact that focus magnification can be employed at 5.9x and 11.8x for closer viewing.

The EVF uses a progressive refresh rather than an interlaced signal, which results in a quicker refresh rate than other EVFs. In fast panning there is a hint of ghosting, which is an issue that does not affect an optical viewfinder. This is the best EVF to date.

Sony's recent Alpha LCD screens use TruBlack technology for strong contrast and deep blacks. The Alpha 65's 921,600-dot LCD screen picks up smudges very quickly, which makes viewing more difficult in bright light, so the screen benefits from a regular clean. Like the Alpha 55, the Alpha 65's screen is articulated from a single hinge



These 100% enlargements show how the 16-50mm f/2.8 lens is slightly sharper than the 18-55mm f/3.5-5.6 kit lens

point on the bottom and offers fantastic flexibility for multi-angle viewing. The Alpha 77 uses a dual-axis articulation for even more versatile viewing.

To date, Sony Alpha SLT cameras have the edge over the competition when it comes to video recording, thanks to the fixed mirror set-up giving full-time phase-detection AF. Furthermore, 1080p AVCHD files can be recorded at 25p and 50p.

9/10

DYNAMIC RANGE

With the same sensor, the Alpha 65 has a near identical dynamic range performance to its more expensive sibling, the Alpha 77. On the measured data (www.dxomark.com), the Alpha 65 scores a dynamic range of 12.6EV compared to the 12.8EV of the Alpha 77 at ISO 100. At ISO 12,800, the dynamic range of the Alpha 65 is 6.9EV, which is almost half its base ISO. This means that the Alpha 65 offers a wide dynamic range at lower ISO ratings, but shows a steady decline as the ISO sensitivity increases, with images tonally flatter when a higher ISO rating is used.

The rating of the dynamic range places the Alpha 65 roughly 1EV below the Nikon D5100, but 1EV above the Canon EOS 60D. In short, the available dynamic range in a single exposure is in line with the competition.

The sensor of the Alpha 65 is more densely packed with pixels than its competitors, which means they are smaller and collect less light individually. It is impressive, then, that the camera matches the performance of other, less densely packed sensors.

8/10

Verdict

THE ALPHA 65 has the feel of the less expensive Alpha 55, but comes equipped with the excellent 24.3-million-pixel sensor found in the Alpha 77. To get the most out of the sensor, opting for the 16-50mm f/2.8 lens over the 18-55mm f/3.5-5.6 kit optic is advisable. However, the size and weight of the 18-55mm lens better suits the Alpha 65's build.

Compared to its competition, the Alpha 65 has the best image quality in good light without a doubt. The camera's overall performance, namely its continuous shooting, has upped the bar for low-end enthusiast-level cameras to follow.

**Amateur
Photographer**

Tested as an Low-end
enthusiast-level SLT
Rated Very good

87%

	1	2	3	4	5	6	7	8	9	10
FEATURES	9/10									
BUILD/HANDLING	8/10									
NOISE/RESOLUTION	28/30									
DYNAMIC RANGE	8/10									
AWB/COLOUR	9/10									
METERING	8/10									
AUTOFOCUS	8/10									
LCD/VIEWFINDER	9/10									

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AP guide to...

Compact system adapters

Buying lenses for a new compact system camera is an expensive business, so a mount adapter that allows existing optics to be used will save a lot of money. **Richard Sibley** assesses the pros and cons of proprietary and third-party models

FOR THOSE people who already own a DSLR and lenses, what is perhaps most off-putting about buying a new compact system camera (CSC) is the thought of the expense of acquiring a new set of lenses. However, one of the advantages of the shallow flange depth found in CSCs is that most SLR lenses can be easily mounted for use on these cameras via an adapter. Many manufacturers of CSCs and DSLRs produce mounts that make their current lenses compatible with the newer, smaller cameras. And while these adapter mounts are often little more than a mechanical way of making a lens fit a different mount, some will allow the deviant lens to autofocus.

Mount adapters may seem expensive, but compared to the cost of buying replacements for the lenses you already own they are reasonably priced.

For this guide, I have looked at the proprietary lens-mount adapters available for each compact system, found out what each is capable of and then taken a brief look at some third-party suppliers. While what follows will explain the basic features of each mount, if you are considering buying a mount for a specific lens it is best to visit the manufacturer's website to check its compatibility, as not all lenses within a certain system will work with a particular mount. Generally, those that don't work are specialist optics of an odd size or shape that have a physical problem mounting.

Sometimes you may find that the lens can't make use of an adapter's autofocus facility and must therefore be focused manually. Just make sure you know what functionality to expect from the lens before you buy the mount adapter.

THIRD-PARTY MOUNT ADAPTERS

AS WELL as proprietary mount adapters, there are a number of third-party models, most of which are generic and unbranded. While these can be found online quite cheaply, they are often little more than a metal mount of low quality. It is therefore worth buying any third-party adapters from a reputable company, such as SRB Griturn (www.srb-griturn.com), which uses trustworthy suppliers and will check all the mounts before selling them. The company will also custom-make mounts should you have a weird and wonderful lens that you wish to use on a CSC.

Novoflex (www.novoflex.com/en/home) is another reliable manufacturer that makes adapters for almost every CSC available. Each adapter allows lenses from up to 15 different mounts to be used, including Pentax K, Leica M, Nikon F, Sony/Minolta, Canon FD, Olympus OM and M42. Medium-format lens mounts are also available.

These units are more expensive than the generic adapters, but are well made and sometimes have added features, such as an aperture control ring.



1+2 PANASONIC DMW-MA3RE AND DMW-MA2ME BOTH £234.99

ADAPTS Leica R-mount and M-mount lenses to micro four thirds mount respectively
FUNCTIONALITY Mount conversion only

PANASONIC'S working relationship with Leica has given the company an opportunity to create two Leica mounts for its micro four thirds system cameras. The first of these mounts converts Leica R lenses, but by far the most popular of the two is the Leica M-mount converter, which allows Leica M-mount lenses to be used.

VERDICT

BOTH adapters are expensive, given that they are simple mechanical mounts, especially when compared to third-party versions. Of the two, I would think the M-mount adapter will be of more interest as its smaller dimensions are in keeping with those of the system.



3 OLYMPUS MF-2 OM AROUND £150

ADAPTS Olympus OM-mount lenses to micro four thirds mount
FUNCTIONALITY Mount conversion only

THERE are currently no digital cameras that use the Olympus OM mount, and it is unlikely there ever will be. As a result, second-hand Olympus OM lenses are fairly plentiful, and there are some classic Zuiko optics that offer excellent image quality when matched with the four thirds sensor. The adapter will work on both Olympus Pen and Panasonic G-series micro four thirds cameras.

As OM-mount lenses are still highly regarded, they have held their value better than some of their counterparts and are therefore more expensive than some second-hand equivalents. However, this also means they should continue to hold their value should you decide to sell in the future.

VERDICT

THE MF-2 adapter is well built, and offers the opportunity to mount a wealth of high quality lenses onto a micro four thirds camera. If you own a OM camera and an Olympus or Panasonic micro four thirds camera, it is worth the investment.



OLYMPUS MMF-2 FOUR THIRDS AROUND £150

ADAPTS Four thirds-mount lenses to micro four thirds mount
FUNCTIONALITY Mount, electronic aperture control and autofocus

THE OLYMPUS MMF-2 replaces the original MMF-1, although both enable four thirds lenses to be mounted onto micro four thirds cameras, with full electronic connection. This allows the lens aperture to be changed on the camera and for autofocus to take place.

The difference between the two adapters is purely down to their construction. The older MMF-1 weighs 83g and comes in a silver finish, while the newer MMF-2 weighs just 41g and has a black finish. Both have the same functionality.

The vast majority of four thirds lenses can be used via either adapter, but remember that focusing will be via contrast detection, rather than the phase detection that four thirds lenses were designed for. As such, I found the focusing to be quite slow in many cases, and slower than using a micro four thirds lens. It may be quicker, then, to focus manually when using most of these lenses.

VERDICT

WITH Olympus having an extensive range of excellent four thirds lenses, the MMF-1 and MMF-2 adapters are great for existing four thirds users. However, those who don't already have any four thirds optics may be better served looking at an alternative third-party option to expand their lens line-up.

FUJIFILM X PRO 1 LEICA MOUNT £178

ADAPTS Leica M-mount lenses to Fuji X mount
FUNCTIONALITY Unknown

ALREADY looking like a retro rangefinder, it came as no surprise when Fujifilm announced it was to release a Leica M-mount adapter for its new compact system camera. The exact specification of the mount is still largely unknown, but given that M-mount lenses are manual focus and have full aperture control, it will most likely be a simple mechanical unit. Expect more news later this year.

4 PANASONIC DMW-MA1 FOUR THIRDS AROUND £142.99

ADAPTS Four thirds-mount lenses to micro four thirds mount
FUNCTIONALITY Mount, electronic aperture control and autofocus

EXTREMELY close in functionality and design to the Olympus MMF-1 and MMF-2 adapters, the Panasonic DMW-MA1 performs in a similar way. Most four thirds lenses will work with the adapter, but using contrast-detection AF can be slow on some lenses. Obviously, it is not just Panasonic four thirds lenses that can be mounted, but also those made by Olympus and other third parties such as Sigma.

VERDICT

AS WITH the Olympus four thirds to micro four thirds adapters, for those who already own four thirds lenses, the Panasonic DMW-MA1 adapter may give some more specialist optics a new lease of life. However, for those looking to expand their lens line-ups, a third-party adapter for a more popular mount may be a better option.



PENTAX KQ MOUNT £TBC

ADAPTS Pentax K-mount lenses to Pentax Q mount
FUNCTIONALITY Mount and mechanical aperture adjust

ALTHOUGH this adapter hasn't been released yet, Pentax Japan has revealed a prototype, and the final version is expected to arrive officially this year. The adapter allows Pentax K-mount lenses to be mounted on the diminutive Pentax Q camera that, because of its smaller, compact camera-sized sensor, gives an effective focal length five times greater than the equivalent lens on a 35mm camera. While some photographers may find this useful, it might be difficult for the Q's in-camera image stabilisation to cope with the exaggerated camera shake caused by using these longer focal lengths.

Meanwhile, Pentax Q owners may also like to know that Novoflex makes 15 different adapter mounts for the camera, allowing most popular lens mounts to be used.

5 SAMSUNG ED-MA9NXK £100.99

ADAPTS K-mount lenses to Samsung NX cameras
FUNCTIONALITY Mount, mechanical aperture adjust

WITH Samsung's GX-20 DSLR utilising a Pentax K mount, it makes sense for Samsung to produce an adapter that allows its existing DSLR lenses to be used on its NX-system cameras. This adapter will, in fact, mount any K-mount lens, including older manual-focus ones.

The ED-MA9NXK does not contain any electronics, which rules out the use of AF. This also means that the adapter can't communicate any lens aperture information to the camera. However, it does have a ring to allow aperture control of lenses without an aperture ring of their own.

VERDICT

COSTING around £100, the ED-MA9NXK is reasonably priced – around the same price as the equally high-quality Novoflex adapters. Given that there are many superb Pentax lenses available both new and second-hand, this adapter could be extremely useful, especially with its built-in aperture control. However, its lack of an electronic connection for autofocus or aperture information is a shame. Also, it can be a difficult item to find.



SONY LA-EA2 £354.99

ADAPTS Sony Alpha-mount lenses to Sony E mount
FUNCTIONALITY

Mount, electronic aperture and phase-detection AF

WITH all the excitement surrounding the launch of the Sony Alpha 77 and NEX-7 last summer, the LA-EA2 went quietly unnoticed in most quarters. In my eyes it is equally exciting, as it offers Sony NEX owners the opportunity to use a full range of Sony Alpha-mount lenses. While the older LA-EA1 adapter also does this, the LA-EA2 goes further by allowing phase-detection autofocus with both Sony Alpha and Minolta AF lenses.

The LA-EA2 uses the same Translucent Mirror Technology found in Alpha 65 and 77 cameras. It contains a pellicle mirror that allows most of the incoming light to pass through to the image sensor, but reflects a small amount onto a phase-detection AF sensor within the mount. The focus information passes back and forth between the lens and mount adapter, allowing the lens to be focused.

In use, the difference between using the LA-EA1 and LA-EA2 is staggering. Using both the Sony Alpha NEX-5N and the NEX-7, the LA-EA2 allowed Alpha-mount lenses to snap into focus very quickly – just as fast as when using the contrast-detection AF of the NEX-7, and it seemed slightly faster than using the contrast-detection AF of the NEX-5N.

The downsides are that the adapter is by far the most expensive in this list and, due to the phase-detection module, is bigger than other lens adapters.

VERDICT

THE SONY LA-EA2 is the most useful of all the adapters tested. It allows NEX owners to use all current Sony Alpha lenses, which is a huge benefit, but more than this it gives an NEX system camera the missing functionality of a Sony Alpha SLT (single lens translucent).

The larger Alpha lenses do look a little odd on the smaller NEX model, but they work almost as well as they do on an Alpha DSLR. If you own both Sony NEX and Alpha cameras, I would recommend buying the LA-EA2.





1 SONY LA-EA1 £169.99

ADAPTS Sony Alpha-mount lenses to Sony E mount
FUNCTIONALITY Mount, electronic aperture and AF

LAUNCHED alongside the first Sony NEX-series cameras, the LA-EA1 mount adapter allows Sony Alpha (and Konica Minolta) AF lenses to be used on NEX-system cameras. With full electronic communication between the camera, adapter mount and lens, both aperture control and autofocus of Alpha-mount lenses is possible.

Although the adapter may be appealing to Sony users, the autofocus is very slow and fidgety – particularly when in multi-spot mode. Spot and centre AF are a little faster and more accurate, but I found that manual focusing was quicker and easier.

VERDICT

ALTHOUGH the LA-EA1 adapter allows Sony Alpha-mount lenses to autofocus, it is fairly sluggish. Those who really want full AF compatibility should look at the LA-EA2 (see page 51).



2 RICOH GXR LEICA M-MOUNT MODULE £549

ADAPTS Leica M-mount lenses to Ricoh GXR
FUNCTIONALITY Mount conversion only

THIS is not an adapter as such but, as its name indicates, a unit that allows Leica M-mount lenses to be used with Ricoh's GXR module camera system. The module consists of a mount and a camera sensor, which slide onto the GXR control unit to form a complete camera.

With Leica M-mount lenses being manual, there is no electronic connection between the mount and lens. The reason the module is expensive is because of its built-in, 12-million-pixel APS-C sensor.

VERDICT

IN USE, the marriage of Leica lenses and the GXR system is a happy one – it works very well and the camera's size complements the lenses. However, the M-mount module and GXR control unit is an expensive combination if you just wish to mount Leica lenses on a digital camera.



NIKON FT1 £229.99

ADAPTS Nikon F-mount lenses to Nikon 1 mount
FUNCTIONALITY Mount, electronic aperture and AF



NIKON'S 1 mount was the first new mount from the company since the launch of the legendary F mount in 1959. With more than 50 years' worth of F-mount lenses produced, it made sense for the company to introduce a mount adapter to allow their use on the new 1-series compact system cameras.

The adapter allows full electronic control over lens aperture, although there are some restrictions when it comes to autofocus. Early Nikon F-mount AF lenses rely on an in-camera motor to drive the AF, but as the 1-series cameras and the FT1 adapter lack this feature these older lenses will not autofocus – although they can still be mounted and focused manually. Manual-focus lenses, both Ai and non-Ai, can be mounted and used in either aperture priority or manual-exposure modes.

The smaller sensor of the 1 system offers a 2.7x crop of the angle of view, which will give some lenses a new lease of life. For example, a 50mm f/1.8 lens becomes the equivalent of a 135mm optic – a nice, affordable portrait lens. Similarly, a 300mm lens becomes a useful 810mm wildlife optic. Also, an optic's vibration reduction will continue to work, which will please telephoto lens users.

I used the FT1 on a Nikon V1 with a variety of lenses. The camera's hybrid phase-detection and contrast-detection AF sensor worked well, snapping as quickly into focus as the regular 1-series optics. However, while using zoom lenses like the Nikkor 18-105mm f/3.5-5.6 and 18-200mm f/3.5-5.6, there were a couple of occasions in low-light conditions when the camera didn't find focus. In bright sunlight, the focus was very responsive.

VERDICT

WITH so many F-mount lenses available, the FT1 adapter will be tempting for many Nikon 1-series users, particularly those who already have a Nikon SLR. With a built-in hybrid AF system, the camera and adapter are able to focus F-mount lenses just as quickly 1-series optics, although low light can slow it down.

The only issue I can find is that, with the 2.7x focal length increase, there aren't many lenses that will find a regular place in your camera bag – 28mm, 35mm and 50mm focal lengths may be useful for portraiture, and telephoto lenses for wildlife, but that's about it.

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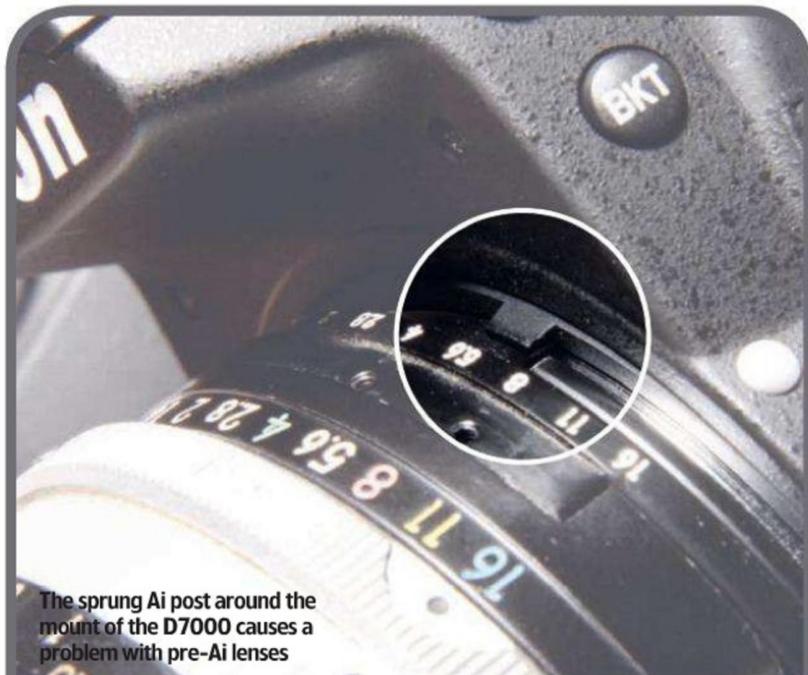
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Ask AP

Let the AP team answer your photographic queries



The sprung Ai post around the mount of the D7000 causes a problem with pre-Ai lenses

NIKON LENS DESIGNATION

Q I have recently bought a Nikon D7000 and understand that I can use this with manual-focus Nikon F-mount lenses. However, I am confused by many second-hand listings that have the designation Ai or pre-Ai. What exactly does this mean and can I use both on my D7000? **Will Thoms**

A Nikkor lenses made between 1959 and 1977 are referred to as non-Ai or pre-Ai. Lenses after this date are Ai (Auto-Indexing). This means there is a meter-coupling ridge on the aperture ring, which connects with a sprung post around the outside of the lens mount on the camera body at the one o'clock position. Not all Nikon DSLRs still have this sprung post, but the D7000 and Nikon's professional DSLRs do. Mounting a non-Ai lens can damage this tab, by bending it or pushing it out of position. This can affect the camera's metering system.

Nikon users wanting a life free of hassle should stick to Ai lenses.

Many pre-Ai lenses were converted by Nikon or third-parties, and as such there are many pre-1977 lenses that are now Ai versions (see below). If you already own a pre-Ai lens you wish to use, then the lens can be converted relatively easily. Aztech services (www.aztechservices.com) is the official Nikon subcontractor and can convert pre-Ai lenses to Ai. If you are brave enough you can convert a lens by removing and then filing down the aperture ring in the appropriate place. However, I would urge caution and recommend seeking a professional to do this.

Before mounting any pre-Ai lens on a Nikon DSLR, check the camera manual to see if the lens is compatible. **Richard Sibley**



ASK...

Be it about modern technology, vintage equipment, photographic science or help with technique, here at AP we have the team that can help you. Simply email your questions to: apanswers@ipcmedia.com, via [twitter](http://twitter.com/ap_answers) or by post to: **Ask AP, Amateur Photographer Magazine, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU.**

DEVELOPING AN EYE

Q Am I the only photographer who struggles with the composition of images? I know it comes more naturally to some people than others, but is there any way I can develop an eye for a good photograph? **Simon Keller**

A You are quite right, Simon. Some people do just have an eye for a good image, but you can certainly train yourself to think more about composition. As I'm sure you know, the rule of thirds is a good starting point, but this is quite basic and there are other things you can use when taking images.

How about spending a day avoiding shooting at head height? You can shoot at waist height or lower, or hold a camera slightly above your head. This will give you a different view of the world, and hopefully a few more interesting images. Try photographing the same scene from many different angles and focal lengths, and when you get home assess which ones have been more successful than others and try to decide why.

Study other people's images or perhaps go out for a day's shooting with a fellow photographer and look at how they approach a particular scene or subject. Michael Freeman's recent article on leading lines (AP 28 January) may be a good starting point as he explains why he composed a series of images in the way he did. **Richard Sibley**

STRING THEORY

Q I will be travelling around some of North America's national parks later this year and was wondering whether I should take a tripod or monopod. I have heard that a piece of string attached to a bolt that will fit in a tripod thread can be used as a support. Does this work? I want to travel as light as possible. **Graham Milway**

A For absolute sharpness, a good sturdy tripod will always be the best choice, but given that you are going to be doing a lot of travelling, and presumably hiking, a smaller travel tripod will probably suffice. I have travelled recently with the very small Giotto's Vitruvian VGRN 9225 (around £220), which we reviewed in AP 5 November 2011. Alternatively, you could try the Manfrotto 190CX Pro 4 (around £200), which is a fairly lightweight carbon-fibre tripod that will offer more stability than a travel tripod.

As for the string support (see left), yes, it can offer around the same level of support as a monopod if used in combination with image stabilisation, but for exposures longer than 1/15sec it is not much better than shooting handheld.

Richard Sibley

THE RAW TRUTH

Q I have noticed that quite a few cameras offer in-camera raw conversion. Surely, if the camera converts a raw image to a JPEG,



FROM THE AP FORUM

ND filter colour cast

Alphonso asks I have just bought some ND filters for my Olympus E-5 camera and lenses, but all the images taken with the filters came out with a strong magenta cast. Is this normal? This is the first time I have tried the filters. What should I be doing to get the true colours? When I took the filters off the lens the camera worked perfectly fine and the images look normal.

Spinno replies I think you've answered your own question, Alphonso. The filters have caused the colour cast, which has been

mentioned many times on the forum. Dare I ask you the make of the filters? Some are better than others and you do get what you pay for!

PhilW replies Presumably, you could take a test exposure of a grey card and set a custom WB to counteract the colour cast.

Pete Rob replies PhilW's idea is the best way – you have a choice to do this in-camera or use raw format and correct it afterwards.

Richard Sibley replies As already stated, some cheaper filters will produce a slight colour cast. To get rid of this, place the filter in front of the lens and take a custom white balance reading from a piece of grey or white card. This will adjust the white balance to compensate for the colour of the filter. Alternatively, shoot raw images and adjust the white balance of the image in editing software.

you might as well have captured the image as a JPEG in the first place – or am I missing something here? If it is possible to set parameters for the conversion, I would have thought the camera's screen was too small to be able to effectively see the results. Am I correct? **David Burrows**

A Shooting raw images gives photographers the freedom to edit the raw data from the camera exactly as they want while maintaining the highest possible level of image quality. When shooting JPEG images, the camera's processor has often made all these decisions for you.

The advantage of shooting raw images and then converting them to JPEG in-camera is that it allows the photographer to adjust the white balance, sharpness, contrast, colour and other features while on the move. Although in-camera conversion doesn't provide the same level of finesse that is found in raw-conversion software, it does allow photographers to perform these basic edits, offering them an idea of what the image will look like with different

adjustments applied. And, as a new JPEG file is created, the original raw file is kept intact, ready for more critical editing when back at a computer. **Richard Sibley**

DON'T FEAR THE BETA

Q Having read the review of the first beta test version of Adobe Photoshop Lightroom 4 (AP 11 February), I am thinking about downloading it with a view to purchase. However, with all the new changes I am worried that I will lose the edits to my existing Lightroom catalogue of images. Will they be lost? **Ros Mitchell**

Don't fear, Ros. You can load an existing image library into Lightroom 4 and all your existing image editing will remain as it is. However, if you wish to take advantage of any of the new editing features your changes will be lost, so it is best to apply these changes to individual images rather than all of them. To download the Lightroom 4 Beta, or for more information or help, visit <http://labs.adobe.com/technologies/lightroom4>.

Richard Sibley

AP GLOSSARY CSC

CSC stands for compact system camera. These interchangeable-lens cameras do not have a mirror box, which often makes them smaller than their SLR (single-lens reflex) cousins.

With no reflex mirror, any viewfinder fitted to a CSC must be either digital, in the form of an LCD screen or an electronic viewfinder (EVF), or a simple optical viewfinder that doesn't present an entirely accurate view.

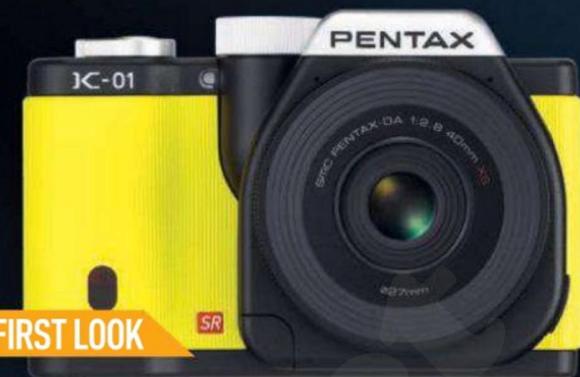
Similarly, the lack of a mirror means that CSCs cannot use a conventional phase-detection AF system. Most rely

on contrast-detection AF, but Nikon's 1 system uses a hybrid AF system with on-sensor phase detection.

Panasonic and Olympus were the first to launch CSCs in the form of the micro four thirds system. Sony's NEX, Samsung's NX and Ricoh's GXR systems followed and these have now been joined by the Pentax Q, Nikon 1 and Fujifilm X-Pro systems.

As we went to press, Pentax announced its own K-01 compact system camera, which uses existing K-mount lenses, while Leica is expected to launch its own CSC later this year.

In next week's AP
On sale Tuesday 21 February



PENTAX K-01

Hands-on preview of Pentax's recently launched K-series, mirrorless, interchangeable-lens camera

ON TEST



CANON POWERSHOT G1 X

Richard Sibley tests this 14.3MP 'master compact' model set to challenge the CSC market

COMPOSITION

CHANGE YOUR VIEW



Experiment with different camera angles to inject energy and impact into your images, says **Lee Frost**

PRODUCT AWARDS

AP AWARDS 2012

Find out which products were awarded AP's sought-after seal of approval

PHOTO CHALLENGE

VENETIAN ADVENTURE

Camera collector **Tony Kemplen** explains how he embarked on a photographic adventure when he took nine film cameras to Venice

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Amateur Photographer's... **ICONS OF PHOTOGRAPHY**

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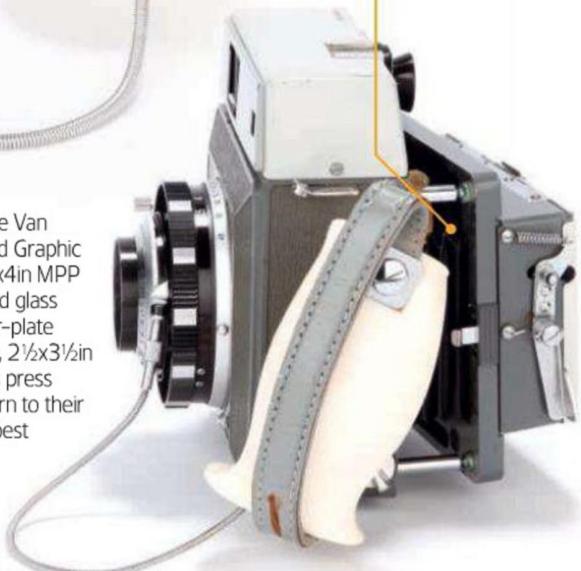
Original Mamiya Press

This model is fitted with a 90mm f/3.5 Mamiya-Sekor lens, focusing screen and the hand grip with cable release

HOW MUCH DO THEY COST?

Mamiya Press

In this shot, from the left-hand side of the camera, the rear bellows extension has been used to incline the focusing screen out of parallel with the lens plane



Mamiya Press

Ivor Matanle remembers a past friend that was introduced in 1960

I HAVE fond memories of a grey Mamiya Press outfit that I used extensively in the course of my work 40 years ago. With just a 90mm f/3.5 Mamiya Sekor standard lens, and a later 50mm f/6.3 wideangle, which I subsequently had adapted to be used on a Linhof, I produced a lot of photography for advertising and PR clients with that Mamiya Press. Mind you, I was stronger then.

The first version of the Mamiya Press was introduced in 1960, just at the point when 'press' cameras were becoming largely redundant for press use. During the 1930s, '40s and '50s, the majority of newspaper photographers had used one of the many press cameras that were available, such

as the Goerz Anschutz, the Van Neck, the American Speed Graphic or, in 1950s Britain, the 5x4in MPP Micropress. Most produced glass negatives, typically quarter-plate size, but sometimes 5x4in, 2½x3½in or 6.5x9cm. In those days press photographers would return to their darkroom with two, or at best three, exposed negatives, and the picture editor would choose the best.

Notable exceptions were press photographers like Lancelot Vining, who used 35mm Zeiss Ikon Contax equipment from the 1930s until the 1950s, writing a regular column in *Amateur Photographer* describing his work, and famous photojournalists like Robert Capa and Henri Cartier-Bresson. Capa used Leicas during the Spanish Civil War in the late 1930s, a Rolleiflex and a Contax during the Second World War and

a Nikon rangefinder in French Indo-China in the early 1950s. Cartier-Bresson was a Leica devotee throughout. All used what were then termed 'miniature' cameras – 35mm or 2½in square, and their fame and brilliant results made it clear that large, cumbersome and slow press cameras were no





Original Mamiya Press

The original grey Mamiya Press camera with a grey knob-wind 6x9cm rollfilm back, three cut film holders and a 65mm f/6.3 wideangle lens, with its viewfinder. When used for 8-on-120 (6x9cm) the knob on the left provides automatic film spacing. The red windows marked 6x4.5cm and 6x6cm make it possible to use the frame numbers on the film backing paper to wind on for 16-on-120 or 12-on-120

longer necessary to capture news pictures of quality. The coming of Japanese SLRs with fine automatic diaphragm lenses and instant-return mirrors, notably the Nikon F in 1959, gave major impetus to the use of 35mm for press pictures, although Rolleiflexes were much in evidence at the *Daily Mirror* when I worked there in the mid-1960s.

The change from large cameras to small in press work did not happen instantly, but the coming of the Mamiya Press was badly timed. I know of no news photographer who used a Mamiya Press routinely, but the 1960s generation of press cameras did establish themselves significantly in location magazine and advertising photography.

WHAT WAS A MAMIYA PRESS?

An original Mamiya Press was a tough, workmanlike, all-mechanical camera in a grey finish producing 6x9cm images on either cut (sheet) film or 120 rollfilm. Two similar-looking models were made from 1960. These were the Standard, with bellows and struts at the rear of the body to provide swing and tilt to the back of the camera plus additional camera extension for close-up work, and the Standard 23 without the bellows back. Rollfilm magazines were available to shoot 6x9cm (8-on-120), 6x6cm (12-on-120) or 6x4.5cm (16-on-120). It offered many of the features of earlier generations of press cameras, such as a coupled rangefinder, and high-quality interchangeable lenses, plus then recent innovations like an individual flash-synchronised shutter in every lens and the availability of electronic flash synchronisation at all shutter speeds. The bayonet-mount lenses fitted into the helical focusing mount, and the lenses were coupled to an optical coincident image rangefinder combined with the viewfinder. A parallax adjustment was provided at the viewfinder eyepiece.

Like earlier press cameras, a focusing screen could be fitted, which was essential when the bellows-mounted swing-and-tilt back was used. Most Mamiya Press

1960

Mamiya Press and the Mamiya Press 23 announced

1967

Mamiya Super 23 appears

1968

Mamiya Press Universal launched

1970's

1970s Polaroid-branded version of Mamiya Press licensed

cameras were sold with a grip that held a cable release so the trigger on the grip fired the shutter, and with the grip, the Press was a fine, if weighty, handheld camera. In a Pelling & Cross advertisement in AP 14 August 1963, the Mamiya Press Standard with the 90mm f/3.5 four-element lens in Seikosha shutter, with the grip, was offered new at £118, plus £8 18s 6d (£8.92) for a rollfilm holder.

In 1967, a new model appeared, the Mamiya Press Super 23, and this introduced

the new squarer body shape and manually configurable brightline viewfinders of the later Mamiya Press Universal (the black cameras illustrated here), but without the black finish. The lens mount and rangefinder coupling remained the same, and all Super 23 cameras have the rear bellows and swing back. Relatively few Super 23 cameras were sold in the UK.

Finally, in 1969, came the Mamiya Press Universal, the first all-black model, that was essentially an all-black Super 23 without the bellows at the back. This was usually sold with the 100mm f/3.5 lens. The Press Universal had built-in brightline viewfinders for 100mm, 150mm and 250mm lenses.

Subsequently, the Mamiya Press Universal design was licensed to Polaroid and appeared as the Polaroid 600 (with fixed lens) and the 600SE (interchangeable lenses), but with both the lens mount and the film-back mounts changed so that Mamiya Press lenses and backs could not be used on the Polaroid-branded camera.

DIFFERENT BACK FITTINGS

Two different versions of the Mamiya Press Universal were made, with completely different film back fittings. I suspect, but have not been able to prove, that only the M-type (Mamiya) back was sold in Britain.

The other version, which takes the Graflex or G-type back, was designed to be compatible with existing American Graflex film backs and was sold extensively around the world. This is important in the modern world of eBay trading because a camera or film back offered by a vendor outside

Mamiya Press

The grey version with 150mm f/5.6 lens fitted and the 90mm f/3.5 and 65mm f/6.3 lenses to either side

UK may be incompatible with a Mamiya Press camera or back originally sold in the UK. American collectors of Mamiya Press cameras are more aware of this issue than people in the UK, so it can pay to ask questions before buying either cameras or backs from abroad. The Mamiya Press 23 was apparently made only with the M-type fitting and backs. The Universal had interchangeable rear adapters, the M adapter and the G adapter, so the Universal is capable of using either kind of back, provided you have the appropriate adapter.

MAMIYA PRESS LENSES

Of the Mamiya Press lenses, I have used only the early 90mm f/3.5 Mamiya Sekor, the later 50mm f/6.3 Mamiya Sekor and a 65mm f/6.3 Mamiya Sekor that I had for a while, all of which produced brilliantly detailed colour transparencies.

Ten different lenses were offered for the Mamiya Press during the 20 or so years' production of the range. The list, all termed Mamiya-Sekor, is shown below.

PRESS LENSES

50mm f/6.3	8 elements in 5 groups
65mm f/6.3	4 elements in 4 groups
75mm f/5.6	7 elements in 4 groups
95mm f/3.5	4 elements in 3 groups
100mm f/3.5	4 elements in 3 groups
100mm f/2.8	6 elements in 4 groups
127mm f/4.7	4 elements in 3 groups
150mm f/5.6	4 elements in 3 groups
250mm f/8	(design not established – uncoupled)
250mm f/5	6 elements in 4 groups

All these lenses cover the 6x9cm (or 6.5x9cm sheet film) format effectively, and the 127mm and 75mm lenses also provide the extra coverage necessary for the 2 1/2x3 3/4in format of the Polaroid back.

Mamiya Press Universal

Two Press Universal cameras, on the left with 50mm f/6.3 Mamiya-Sekor lens and its viewfinder plus a focusing screen beside the camera, and on the right with a 100mm f/2.8 Mamiya-Sekor optic and a leverwind rollfilm back. To the right is a 150mm f/5.6 Mamiya-Sekor lens. Both cameras are fitted with grips and cable releases

WATCH OUT FOR

Key faults that do turn up, and can only be established for sure by putting a film through the rollfilm back, are light leaks through the bellows at the back of the camera, and light leaks caused by failure of the light trapping where the dark slide is pushed into the rollfilm back. If the camera has the focusing screen, make sure that the screen is intact and not cracked or broken. Rollfilm backs can wear out, so load each back with a film you can waste and make sure it winds through correctly – with the dark slide removed, draw a rectangle on the film at each exposure position to ensure that the exposures will not overlap. Check the condition of the glass and coating of each lens, and that the diaphragms all work, and also check the shutter, particularly the slow speeds.

ACCESSORIES

For the original grey Mamiya Press models there were grey knob-wind rollfilm backs for 6x9cm (8-on-120), which had a red window facility for winding 12-on-120 or 16-on-120. Later black rollfilm backs had leverwind and were available as 6x9cm (8-on-120), 6x7cm (10-on-120) and 6x6cm (12-on-120). Each of the wideangle lenses had dedicated optical viewfinders that fitted into the camera accessory shoe. The early 75mm lens was also used with an optical viewfinder. When a 6x7cm rollfilm back was used, there were camera viewfinder masks available for the 90mm, 127mm and 150mm lenses. When a 6x6cm rollfilm back was used there were viewfinder masks for the 100mm and 150mm lenses. Much more practical was the multiple optical finder P, which provided for 75mm, 100mm and 127mm, and the multiple sports finders, one for 6x9cm backs and one for 6x7cm.

Also in the accessories range were extension tubes and a nice right-angle focusing finder that fitted over the ground-glass focusing screen (one just sold on eBay for almost £80). In the case of the early grey cameras that usually came with the focusing screen, there were also usually some cut-film holders for 6.5x9cm sheet film. AP



Rollfilm back
The rear view of a leverwind black 6x7cm (10-on-120) rollfilm back fitted to a Mamiya Press Universal. At the top left is the viewfinder brightline frame selector, set to 150mm

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Thanks to PCCGB members Bob White and Bill Hull for the loan of cameras illustrated in this article, and to Tom Samson for supplying information



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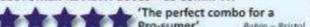


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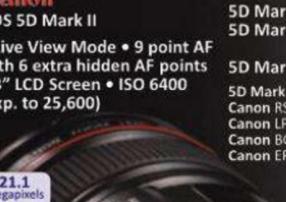


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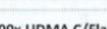


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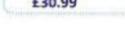
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2GB 1MB/s	£8.27	£4.99
4GB 1MB/s	£12.41	£6.49
8GB 1MB/s	£24.10	£11.99

Sandisk Ultra C4: 15MB/s

2GB 1.5MB/s	£9.57	£5.99
4GB 1.5MB/s	£15.66	£6.79
8GB 1.5MB/s	£27.85	£14.99

16GB 1.5MB/s	£57.22	£28.99
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Sandisk Extreme C10: 30MB/s

4GB 30MB/s	£21.33	£11.99
8GB 30MB/s	£37.42	£18.99
16GB 30MB/s	£52.02	£37.99

32GB 30MB/s	£92.02	£74.99
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Sandisk Extreme Pro UHS1: 45MB/s

8GB 45MB/s	£54.84	£27.49
16GB 45MB/s	£103.58	£58.99

xD Picture Cards

2GB Olympus	£24.99	£14.99
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BATTERIES

Camera Batteries

A comprehensive range of rechargeable Li-ion batteries. Manufactured by respected independent battery manufacturers Energizer and Blumax. All batteries come with a 2 year guarantee.

NB-1L for Canon **£9.99**

NB-2L/LH for Canon **£9.99**

NB-3L for Canon **£9.99**

NB-4L for Canon **£9.99**

NB-5L for Canon **£9.99**

NB-6L for Canon **£9.99**

NB-7L for Canon **£12.99**

NB-8L for Canon **£9.99**

NB-9L for Canon **£9.99**

BP-511 for Canon **£12.99**

LP-E5 for Canon **£12.99**

LP-E6 for Canon **£29.99**

LP-E8 for Canon **£15.99**

LP-E10 for Canon **£12.99**

NP40 for Fuji **£9.99**

NP45 for Fuji **£9.99**

NP50 for Fuji **£9.99**

NP60 for Fuji **£9.99**

NP95 for Fuji **£9.99**

NP140 for Fuji **£12.99**

NP150 for Fuji **£19.99**

NP200 for Minolta **£12.99**

EN-EL1 for Nikon **£9.99**

EN-EL2 for Nikon **£9.99**

EN-EL3/3A for Nikon **£9.99**

EN-EL5 for Nikon **£9.99**

EN-EL9 for Nikon **£12.99**

EN-EL10 for Nikon **£9.99**

EN-EL11 for Nikon **£9.99**

EN-EL12 for Nikon **£9.99**

EN-EL19 for Nikon **£12.99**

L10B/12B for Olympus **£9.99**

L40B/42B for Olympus **£9.99**

L50B for Olympus **£9.99**

BLM-1 for Olympus **£12.99**

BLS-1 for Olympus **£12.99**

CGA-S005 for Panasonic **£9.99**

CGA-S006 for Panasonic **£9.99**

CGA-S007 for Panasonic **£9.99**

CGA-S008 for Panasonic **£9.99**

BCF10E (V3) for Panasonic **£19.99**

BCG10E (V3) for Panasonic **£19.99**

BLB13 (V3) for Panasonic **£24.99**

VG-B130 (V2) for Panasonic **£26.99**

D-L10 for Pentax **£9.99**

D-L150 for Pentax **£12.99**

SLM-113D for Samsung **£9.99**

SLM-1674 for Samsung **£12.99**

BG-1 for Sony **£19.99**

NP-FM500H for Sony **£19.99**

NP-FH50 for Sony **£19.99**

NP-FW50 for Sony **£24.99**

Battery Grips

A range of professional battery grips from Rahnell. All can take two Li-ion batteries for double the battery power. AA batteries, 1/4" inch, 3.5mm, and/or vertical shutter release and/or infrared remote, depending on model.

For Canon 5DmkII: **£99.99**

For Canon 7D: **£99.99**

For Canon 30/40/50D: **£99.99**

For Canon 60D: **£99.99**

For Canon 450D: **£69.99**

For Canon 500D: **£69.99**

For Canon 550D: **£99.99**

For Canon 1000D: **£69.99**

For Nikon D40/D60: **£39.99**

For Nikon D80/D90: **£99.99**

For Nikon D300/D700: **£99.99**

For Nikon D7000: **£99.99**

Dedicated Charger

A dedicated Li-ion charger, able to charge most camera batteries. Mains cable, plus 12V car charger. **£14.99**

Universal Charger

The **NEW** Hahnel UniPal charger is able to charge most camera batteries. AA, AAA, 1/4" inch, 3.5mm, phones, Pads, and more! Mains power cable, plus 12V car charger. Full details on our website. **£19.99**

Coin Cells, etc

A comprehensive range of specialist batteries - see our website for full range. **£1.99**

CR123A Energizer Lithium (1) **£1.99**

CR2 Energizer Lithium (1) **£3.99**

CR253 Energizer Lithium (1) **£5.99**

CRV3 Energizer Lithium (1) **£1.99**

LR44 Energizer Alkaline (2) **£1.99**

CR2025, **CR2032** **£1.99**

This is just a sample, more in stock!

Full range of coin cells in stock!

Full range of coin cells in stock!

BATTERIES & CHARGERS

SQUARE FILTERS

SQUARE FILTERS

P-Type Filter System

The P-Type square/rectangular filter system consists of three parts:
1) A square ring that screws onto the front of your lens
2) A filter holder clips onto the ring
3) One or more P-Type (84mm wide) filters

P-Type Adapter Rings

49mm Adapter Ring **£4.99**
52mm Adapter Ring **£4.99**
55mm Adapter Ring **£4.99**
58mm Adapter Ring **£4.99**
62mm Adapter Ring **£4.99**
67mm Adapter Ring **£4.99**
72mm Adapter Ring **£4.99**
77mm Adapter Ring **£4.99**
82mm Adapter Ring **£4.99**

P-Type Holders

Holder Standard **£5.99**
Holder Wide Angle **£9.99**
Holder Modular **£9.99**
Holder Bellows **£34.99**
A to P Type Adapter **£9.99**

P-Type Filter Wallet

A smooth cushioned filter wallet, to protect and store up to 8 P-Type filters
£9.99
We also stock Z-Pro (100mm) and A-Type (67mm) filters, holders and adapter rings
£9.99
More [P-Type filters in stock!](#)

P-Type Neutral Density Filter Kit

£4



Lowering the Cost of Photography

We are a small, family owned and run company, specialising in photographic consumables - and proud winners of the 2011 Good Service Award. We are located in Leamington Spa, in the heart of Warwickshire - if you are passing, please pop into our shop, and meet Cooper - our new office dog! To find out more about us (or Cooper) you can also find us on www.facebook.com/premierink



01926 339977 www.premier-ink.co.uk

CAMERA BAGS



Official UK ThinkTank stockist

As one of the UK's leading ThinkTank stockists, we aim to carry the entire range in stock at all times. If you're unsure as to exactly which bag you need, or simply wish to examine the superior quality of the ThinkTank range, why not visit our showroom in Leamington Spa. We will also match or beat any ThinkTank price for any other UK stockist.

		
Retrospective 20	Sling-O-Matic 20	Digital Holster 50 V2.0
£128	£126	£66
		
Airport International V2.0	Streetwalker	Urban Disguise 50 V2.0
£258	£109	£141



Authorised Billingham Specialist Centre

Billingham's exquisite range of hand-made camera bags are now on display in our recently-extended showroom in Leamington Spa. If you are considering investing in a professional camera bag that will protect your equipment for many years to come, we strongly recommend first-hand inspection of the Billingham range - only then can Billingham's preoccupation with excellence and attention to detail be fully appreciated.

The Hadley Pro



The 5 Series



A firm favourite with serious photographers the world over, the 5 Series' range comprises four sizes of bag, available in Khaki & Tan, Black & Tan, or Black & Black.

Billingham 225 £229.99
Billingham 335 £239.99
Billingham 445 £259.99
Billingham 555 £289.99

The 7 Range
New Billingham 7 range, constructed from FibreNyte - a lighter alternative to traditional Canvas. Available in Khaki & Chocolate or Black & Black.

Billingham 107 £229.99
Billingham 207 £249.99
Billingham 307 £269.99

Billingham Accessories

Superflex Inserts (all) £12.99
Shoulder Pads £17.99
Tripod Straps £15.99

More Billingham Bags

NEW Billingham f.2.8 £139.99
NEW Billingham f.1.4 £156.99

The Hadley Digital £99.99

The Packington £224.99

The Classic 550 £474.99

Billingham Accessories

Superflex Inserts (all) £12.99

Shoulder Pads £17.99

Tripod Straps £15.99



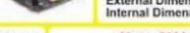
Kata 3N1-10 £64.99
External Dimensions: 41.0 x 22.0 x 16.5cm
Internal Dimensions: 28.5 x 19.0 x 15.0cm



Kata 3N1-20 £74.99
External Dimensions: 44.0 x 23.5 x 19.0cm
Internal Dimensions: 31.5 x 22.0 x 16.0cm



Kata 3N1-30 £84.99
External Dimensions: 45.0 x 32.0 x 19.0cm
Internal Dimensions: 32.5 x 29.5 x 16.0cm



Kata 3N1-33 £119.99
Based in the award-winning 3N1-30, the new 3N1-33 has additional features, the most notable being a 15" laptop compartment. See website for details.

IMPROVED - Kata DPS Digital Rucksack

The Kata DPS Digital Rucksack gives top level protection to two DSLRs with mounted lenses. 3-4 single lenses, a flash, as well as your personal items. The rucksack can be converted from a camera bag in a day, even when not shown by removing the padded bottom camera insert. When used as a camera bag, the main compartment will hold your DSLR in a top grip position while the modular dividers system separates, organises and protects your lenses, flashes and other accessories. There is an included rain cover which folds neatly away, and an ergonomic chest belt and balancing waist strap for maximum comfort while transporting your gear.

DR-465 £59.99 DR-466 £64.99 DR-467i £69.99

DC Shoulder Bags
A range of understated, yet surprisingly roomy and well-padded shoulder bags, each including a detachable rain cover.

DL10 Grip Hoster £21.99
DL12 Grip Hoster £25.99
DL14 Grip Hoster £31.99
DL16 Grip Hoster £49.99
DL18 Grip Hoster £59.99
CS15 Camera Satchel £89.99
CS17 Camera Satchel £99.99
PR420 Press Reporter Bag £109.99
PR460 Press Reporter Bag £149.99
DL210 Bumblebee Backpack £94.99
PL74 FlyBy Rolling Bag £219.99



Entire Kata range available!

RAIN COVERS

OpTech Rainsleeve

Unique eyepiece opening and drawstring lens enclosure. Two versions, for DSLRs with or without a flashgun. 2 per pack.

Standard Flash £5.99
£7.99
E690 Small £6.99
E702 Large £51.99

Kata Elements Covers

Protect your camera against the elements! *

70-200 £109.00
70-200 Flash £114.00
300-600 £118.00

Think Tank Hydrophobia

The ultimate protection from the weather!

Standard Flash £5.99
£7.99

E690 Small £6.99
E702 Large £51.99

Protective lens covers £52

Entire Kata range available!



Vanguard UP-Rise Messengers

A brand new range of innovative shoulder bags with quick-access to opening, laptop compartment, customisable and removable interior - packed with features. Clever UP-Rise zip system allows bag to increase or reduce in size!

UP-Rise 28 Messenger £49.99

UP-Rise 33 Messenger £59.99

UP-Rise 38 Messenger £69.99

Outlawz 16Z £49.99

Outlawz 17Z £59.99

Vanguard Adaptor Backpacks

Versatile backpack that converts into a rucksack for either left or right-handed users. Dual quick-access openings, integrated tripod holder, multiple accessory pockets, customisable interior, and padded breathable fabric on back.

Adaptor 41 £59.99

Adaptor 46 £69.99

Adaptor 48 £79.99

BIIN 37 Slingpack £29.99

BIIN 47 Slingpack £39.99

BIIN 50 Backpack £44.99

BIIN 59 Backpack £54.99

Heralder 28 Shoulder Bag £89.99

Heralder 38 Shoulder Bag £129.99

Entire Vanguard range available!

FLASH GUNS



12 free Energizer batteries with every Nissin Flashgun

Nissin Di866 Speedlite

The world's most powerful flashgun. A guide number of 60m/ISO100 and a colour LCD panel, makes this advanced unit simple to use. Designed for use with Canon and Nikon digital SLRs, the Nissin Di866 fully supports Canon's ETTL and Nikon's TTL functionality with the option for full manual overrides. Covering a range of focal lengths from 24-105mm and including a built-in flash diffuser, the Nissin Di866 is the flashgun professionals have been waiting for. Includes built-in USB port for down-loading upgrades.

£239.99 £199.99

Nissin Di622 MkII Speedlite

Milli-second flash times. An impressively powerful flash gun, with a guide number of 43m/ISO100 and TTL functionality. Including bounce and swivel flash head, wide angle diffuser and catch light reflector, wireless slave flash with built-in receiver, assist light and energy saving auto-off circuit.

£149.99 £129.99

Nissin Di466 Speedlite

An advanced and versatile flash gun, with a guide number of 33m/ISO100. Featuring the latest TTL flash control technology, specification includes adjustable bounce flash head, wide angle diffuser and catch light reflector, slave flash on manual mode and energy saving auto-off circuit.

£82.99 £79.99



12 free Energizer batteries with every Metz Flashgun

NEW METZ RANGE

Metz 24 AF-1 £59.99
Metz 36 AF-5 £79.99
Metz 44 AF-1 £149.99
Metz 50 AF-1 £189.99
Metz 58 AF-2 £229.99

Dedicated TTL models for Canon, Nikon, Sony, Olympus, Panasonic, Pentax and Samsung. Full specifications at www.premier-ink.co.uk

Marumi DR14 Ring Flash

The high-quality Marumi Ring Flash is a truly unique flashgun. It consists of a main control unit and a separate ring light which connects to the lens filter thread.

The flash has a 14mm ISO105mm guide number and a built-in flash diffuser, with auto-TTL exposure. Step-up rings are also supplied for 55mm, 58mm and 62mm filter sizes. Available in Canon, Nikon and Sony, with full automatic TTL metering.

£119.99

TTL Flash Cord Coiled

TTL Flash Cord Straight

£24.99

Available in Canon, Nikon, Sony, Olympus, Panasonic, Pentax and Samsung fit.

£24.99 £29.99

FLASH DIFFUSERS

Bounce Flash Diffuser

These popular, simple opaque plastic diffusers simply fit onto the front of your flash gun, creating a diffused bare bulb effect with even coverage. Range includes Canon, Nikon, Sony, Olympus, Pentax, Metz & Nissin. Below is just a sample of the range.

Canon 270EX / 380EX / 420EX
Canon 430EX / 430EXII / 550EX
Canon 580EX / 580EXII
Nikon SB600 / SB800 / SB900
Nikon SB24 / SB25 / SB26 / SB28
Sony: HVL-F42AM / HVL-F58AM, Metz: 48AF1 / 58AF1
Nissin: Di466 / Di622 / Di866, Pentax: AF-540FGZ

£10.99

Inverted Dome Pro Flash Diffuser Set

Comprising a clear vinyl body that simply slips onto the head of the flash gun, and an inverted frosted dome that clips onto the front.

In addition to diffusing the flash directly hitting your subject, the inverted dome spreads light evenly through the sides of the clear vinyl body, creating an even, natural light effect.

Especially useful for shooting interiors and portraits, and is a firm favourite with wedding photographers.

Supplied with four domes, giving you a full range of natural, cool or warm-tones. Available in four sizes:

Size 1: 62-65 x 39-42mm Nikon SB600, SB800, etc

Size 2: 64-68 x 35-38mm Canon 420EX, 430EX, etc

Size 3: 68-72 x 46-49mm Nikon SB62, 27, 28, etc

Size 4: 73-77 x 46-49mm Canon 550EX, 580EX, etc

£29.99

STUDIO ACCESSORIES

Westcott Apollos and Halos

The convenience of an umbrella meets the control of a softbox. Built on an umbrella frame, they mount to any standard umbrella receptacle.

Mini Apollo £59.99

28" Apollo £99.99

45" Halo £104.99

Westcott 28" Apollo Flash Kit

Including shoe mount, umbrella and light stand.

£87 £64.99

Westcott Umbrella Flash Kit

Including shoe mount, umbrella and light stand.

£87 £64.99

Westcott Umbrellas

Such a simple but effective idea - umbrellas with a telescopic shaft. Perfect for travel, they open to 43" diameter, but collapse down to just 14.5".

43" Umbrella Soft Silver £18.99

43" Umbrella White £18.99

43" Umbrella White/Black £21.99

Westcott 5-in-1 Reflector Kit

including reflector, reflector holder, and light stand.

£410 £74.99

Lastolite Ezybox Hotshoe

Studio quality softboxes for your hotshoe flashgun. Complete with hotshoe mounting bracket for Canon and Nikon hotshoe in three sizes, 38x35cm, 60x60cm and 76x76cm.

38cm Ezybox Hotshoe £44.99

38cm Ezybox Hotshoe £84.99

38cm Ezybox Hotshoe £156.99

54cm Ezybox Hotshoe £102.99

54cm Ezybox Hotshoe £174.99

54cm Ezybox Hotshoe £119.99

76cm Ezybox Hotshoe £192.99

Lastolite Flashgun TiltHeads

These ingenious Lastolite TiltHeads provide a way of attaching your flashgun to a tripod, a light stand,

or a Lastolite.

TiltHead For Single Flashgun £16.99

TiltHead Umbrella Kit £89.99

Colour Balance and Exposure Control

Handy pop-up colour balance and exposure control grey/white cards.

EzyBalance 30cm £17.99

EzyBalance 50cm £29.99

Fully Lastolite range available.

FLASH TRIGGERS

Hahnel Combi TF

Combination wireless remote shutter release and radio flash trigger 2.4GHz, 100m range, 4 channels, 5 models available.

Receiver & Transmitter Extra Receivers £49.99 £34.99

Receiver & Transmitter Extra Receivers £24.99 £14.99

JJC JF Flash Trigger

Radio flash trigger, 43MHz, 20m range, 4 channels.

Receiver & Transmitter Extra Receivers £49.99 £14.99

Yongnuo CTR-301P

Yongnuo CTR-301P flash trigger with infrared sensor, 43MHz, 30m range, 4 channels.

Yongnuo CTR-301P flash trigger with infrared sensor, 43MHz, 30m range, 4 channels.

Yongnuo CTR-301P flash trigger with infrared sensor, 43MHz, 30m range, 4 channels.

Yongnuo CTR-301P flash trigger with infrared sensor, 43MHz, 30m range, 4 channels.

Yongnuo CTR-301P flash trigger with infrared sensor, 43MHz, 30m range, 4 channels.

Yongnuo CTR-301P flash trigger with infrared sensor, 43MHz, 30m range, 4 channels.

Yongnuo CTR-301P flash trigger with infrared sensor, 43MHz, 30m range, 4 channels.

Yongnuo CTR-301P flash trigger with infrared sensor, 43MHz, 30m range, 4 channels.

Yongnuo CTR-301P flash trigger with infrared sensor, 43MHz, 30m range, 4 channels.

Yongnuo CTR-301P flash trigger with infrared sensor, 43MHz, 30m range, 4 channels.

Yongnuo CTR-301P flash trigger with infrared sensor, 43MHz, 30m range, 4 channels.

Yongnuo CTR-

Lowering the Cost of Photography

Orders are shipped promptly by Royal Mail 1st class post, for which we charge just £1.79 per order. All prices **include VAT**, and a full VAT receipt is provided with every order. Payment accepted by credit/debit card, cheque or postal order. Orders accepted securely online, www.premier-ink.co.uk, over the telephone, 01926 339977, by post, or by visiting our shop: Premier Ink & Photographic, Longfield Road, Sydenham Ind Estate, Leamington Spa, CV31 1XB

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RS-4 Classic	£49.99
RS-5 Cargo	£49.99
RS-7 Curve	£49.99
RS-W1 Womens	£49.99
RS-SPORT2	£49.99
RS-DR2 Double	£49.99
3-in-1 Straps & Bags	
Snapper-10 Small	£29.99
Snapper-20 Medium	£34.99
Snapper-35 Large	£39.99
RS-7	
RS-W1	
SnapR	

RS-7 RS-W1 SnapR

SUN SNIPER



Camera Straps	
ONE Sling Strap	£39.99
STEEL Sling Strap	£49.99
PRO Steel & Bear	£59.99
DPH Dual Harness	£119.99
TPH Triple Harness	£169.99

OP TECH USA

The World's best-selling SLR straps

OP/Tech camera straps use quick release connectors, allowing the strap to be removed from the camera without unthreading the strap. Wrist straps, neck straps and sling straps!

Camera Straps	System Connectors
Wrist Strap	£11.99
Classic Strap	£16.99
Super Classic	£19.99
Pro 3/8 Strap	£17.99
Pro Loop Strap	£18.99
Utility Sling Strap	£29.99
Adapt-its (4)	£4.99
Extensions (2)	£6.99
UniLoop (2)	£6.99
ProLoop (2)	£9.99
LensSupport (2)	£9.99
Sling Adapter	£10.99

SPIDER CAMERA HOLSTER

From hip to hand in a flash...

Spider Pro	£89.99
Pro Holster	£29.99
Pro Belt	£109.99
Pro Single Kit	£189.99
Pro Dual Kit	
Spider Black Widow	
Widow Holster	£39.99
Widow Belt	£19.99

SHUTTER RELEASES

Hahnel Giga T Pro

Wireless Shutter Release & Interval Timer

The NEW Hahnel Giga T is a combined 100m wireless remote shutter release and timer remote control - as well as being able to be used as a short distance cable shutter release. Programmable features include self-timer, interval timer, long exposure setting and exposure count. These settings can be used in any combination, making the possibilities virtually limitless. 2.4GHz frequency is ultra-reliable.

Channel selector for individual control of multiple cameras. Shutter release button with autofocus, single and continuous shooting, bulb mode and self-timer. Available for Canon, Nikon, Sony, Olympus, Pentax and Samsung.

Hahnel Combi TF

Wireless Shutter Release & Wireless Flash Trigger

Ultra high frequency 2.4GHz professional radio remote control, with a range of up to 100 metres! Autofocus, Bulb Function and Continuous Shooting functions. 4 digit code selector allows individual codes to be set to eliminate interference from other sources.

Each kit contains a wireless transmitter, a receiver with camera shoe and connectors to allow it to plug into your camera.

Also works as a wireless flash trigger, and with the addition of extra receivers, multiple flashguns can be fired simultaneously.

Available for Canon, Nikon, Sony, Olympus, Panasonic, Pentax and Samsung.

Hahnel Cable Remote Shutter Release

An innovative cable remote control for digital SLRs, with interchangeable camera connectors and a 2 metre extension lead, giving the choice of shutter release from 0.8 or 2.8 metres.

Autofocus, Bulb Function and Continuous Shooting functions.

Available for Canon, Nikon, Sony, Olympus, Panasonic, Pentax and Samsung.

Excellent value for money - our best selling remote shutter release!



RRP: £89.99
SPECIAL OFFER - SAVE £20
£69.99



RRP: £69.99
SPECIAL OFFER - SAVE £20
£49.99



RRP: £29.99
SPECIAL OFFER - SAVE £10
£19.99

TRIPODS, MONOPODS & HEADS

Manfrotto

HALF PRICE HEADS!

190XPROB Tripod +
HALF PRICE 496RC2

£142
48

190XPROB Tripod +
HALF PRICE 804RC2

£144
98

055XPROB Tripod +
HALF PRICE 496RC2

£157
48

055XPROB Tripod +
HALF PRICE 804RC2

£159
98



FREE
Manfrotto
Backpack
with every
804RC2
tripod kit

Manfrotto 324RC2

RRP
£121.99

FREE HEADS!

FREE Manfrotto 324RC2 Grip
Head (RRP £121.99) with every
Carbon Fibre PRO tripod!

MANFROTTO PRO TRIPODS

190XPROB Tripod

Aluminium 3-section legs, aluminium
canopy, Q90 horizontal tilting central column

Weight: 0.85kg
Load: 5.0kg
Folded: 57cm
Height: 146cm

£114.99

055XPROB Tripod

Aluminium 3-section legs, aluminium
canopy, Q90 horizontal tilting central column

Weight: 2.04kg
Load: 7.0kg
Folded: 65cm
Height: 178cm

£129.99

190CXPRO3

Carbon Fibre 3-section
legs, Q90 column

Weight: 1.29kg
Load: 5.0kg
Folded: 58cm
Height: 146cm

£229.99

190CXPRO4

Carbon Fibre 4-section
legs, Q90 column

Weight: 1.34kg
Load: 5.0kg
Folded: 50cm
Height: 146cm

£239.99

055CXPRO3

Carbon Fibre 3-section
legs, Q90 column

Weight: 1.65kg
Load: 8.0kg
Folded: 65cm
Height: 175cm

£259.99

055CXPRO4

Carbon Fibre 4-section
legs, Q90 column

Weight: 1.70kg
Load: 8.0kg
Folded: 54cm
Height: 170cm

£269.99

MANFROTTO PRO MONOPODS

MM294A3 Monopod

Aluminium 3-section

Weight: 0.50kg
Load: 5.0kg
Folded: 59cm
Height: 151cm

£29.99

MM294A4 Monopod

Aluminium 4-section

Weight: 0.50kg
Load: 5.0kg
Folded: 47cm
Height: 151cm

£34.99

679B Monopod

Aluminium 3-section

Weight: 0.60kg
Load: 10.0kg
Folded: 64cm
Height: 162cm

£35.99

680B Monopod

Aluminium 4-section

Weight: 0.83kg
Load: 10.0kg
Folded: 51cm
Height: 154cm

£47.99

681B Monopod

Aluminium 3-section

Weight: 0.78kg
Load: 12.0kg
Folded: 67cm
Height: 161cm

£49.99

695CX Monopod

Carbon Fibre 5-section

Weight: 0.60kg
Load: 5.0kg
Folded: 47cm
Height: 160cm

£143.99

234RC Tilt Head

ideal for monopods

Weight: 0.27kg
Load: 2.5kg
£26.99

492 Ball Head

non quick-release 1/4" thread

Weight: 0.12kg
Load: 2.0kg
£31.99

494 RC2 Ball Head

with RC2 quick release

Weight: 0.32kg
Load: 4.0kg
£46.99

496 RC2 Ball Head

with RC2 quick release

Weight: 0.46kg
Load: 6.0kg
£54.99

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Load: 12.0kg
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Weight: 1.12kg
Load: 14.0kg
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Weight: 1.27kg
Load: 16.0kg
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Weight: 1.42kg
Load: 18.0kg
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Weight: 1.47kg
Load: 19.0kg
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Load: 33.0kg
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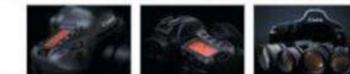
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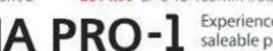
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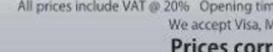
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S3 body box	£299	180 F4.5 PS.....	£99	150-500 F5/6.3 DC OS.....	£599	100-300 F4/5.6 M- box.....	£399	30-100 F3.5/5.6 VR box.....	£109	30-100 F3.5/5.6 AF box.....	£699	18-50 F3.5/6.6.....	£49	
LEICA USED		200 F4.5 PS M- box.....	£199	170-500 F5/6.3.....	£449	100-300 F4/5.6 M- box.....	£399	30-100 F3.5/5.6 VR box.....	£109	30-100 F3.5/5.6 AF box.....	£699	18-50 F3.5/6.6.....	£49	
V-Lux 2 M- box.....	£399	200 F4.5 S.....	£149	300-280 F2.8 EX DG box.....	£199	100-300 F4/5.6 M- box.....	£399	30-100 F3.5/5.6 VR box.....	£109	30-100 F3.5/5.6 AF box.....	£699	18-50 F3.5/6.6.....	£49	
V-Lux 20 box	£349	Auto bellows S box.....	£99	300-800 F5.6 EX DG.....	£3899	100-300 F4/5.6 M- box.....	£399	30-100 F3.5/5.6 VR box.....	£109	30-100 F3.5/5.6 AF box.....	£699	18-50 F3.5/6.6.....	£49	
NIKON USED		Polaroid back.....	£39	30-100 F4/5.6 EX box.....	£139	100-300 F4/5.6 M- box.....	£399	30-100 F3.5/5.6 VR box.....	£109	30-100 F3.5/5.6 AF box.....	£699	18-50 F3.5/6.6.....	£49	
D3s body M- box.....	£279	150 F4 PS.....	£149	30-100 F4/5.6 EX box.....	£139	100-300 F4/5.6 M- box.....	£399	30-100 F3.5/5.6 VR box.....	£109	30-100 F3.5/5.6 AF box.....	£699	18-50 F3.5/6.6.....	£49	
D3 body M- box.....	£249	150 F4 PS Boxed.....	£199	30-100 F4/5.6 EX box.....	£139	100-300 F4/5.6 M- box.....	£399	30-100 F3.5/5.6 VR box.....	£109	30-100 F3.5/5.6 AF box.....	£699	18-50 F3.5/6.6.....	£49	
D2Xs body box.....	£999	SOA body late.....	£29	30-175 F2.8 EX box.....	£179	100-300 F4/5.6 M- box.....	£399	30-100 F3.5/5.6 VR box.....	£109	30-100 F3.5/5.6 AF box.....	£699	18-50 F3.5/6.6.....	£49	
D2Xs body box.....	£999	AE Prism Early.....	£149	30-280 F3.00 XR Di M-.....	£199	100-300 F4/5.6 M- box.....	£399	30-100 F3.5/5.6 VR box.....	£109	30-100 F3.5/5.6 AF box.....	£699	18-50 F3.5/6.6.....	£49	
D300 body.....	£639	CDS Chimney.....	£99	30-280-300 XR Di box.....	£169	100-300 F4/5.6 M- box.....	£399	30-100 F3.5/5.6 VR box.....	£109	30-100 F3.5/5.6 AF box.....	£699	18-50 F3.5/6.6.....	£49	
D200 body box.....	£209	ME Prism Finder.....	£129	30-200 F2.8 Di 2.8 Di.....	£399	100-300 F4/5.6 M- box.....	£399	30-100 F3.5/5.6 VR box.....	£109	30-100 F3.5/5.6 AF box.....	£699	18-50 F3.5/6.6.....	£49	
D90 body M- box.....	£469/433	Metz SCA 386.....	£99	30-200 F4/5.6 Di Vc.....	£299	100-300 F4/5.6 M- box.....	£399	30-100 F3.5/5.6 VR box.....	£109	30-100 F3.5/5.6 AF box.....	£699	18-50 F3.5/6.6.....	£49	
Lens Hood 65-80.....	£20	TAMRON 200-300 F4/5.6 Di Vc.....	£299	30-200 F4/5.6 Di Vc.....	£299	100-300 F4/5.6 M- box.....	£399	30-100 F3.5/5.6 VR box.....	£109	30-100 F3.5/5.6 AF box.....	£699	18-50 F3.5/6.6.....	£49	
D80 body.....	£299	Pro shade S box.....	£99	30-200-300 F4/5.6 Di Vc.....	£399	100-300 F4/5.6 M- box.....	£399	30-100 F3.5/5.6 VR box.....	£109	30-100 F3.5/5.6 AF box.....	£699	18-50 F3.5/6.6.....	£49	
D40 body box.....	£199	Motorwinder.....	£199	30-200-300 Pro 200 DG.....	£139	100-300 F4/5.6 M- box.....	£399	30-100 F3.5/5.6 VR box.....	£109	30-100 F3.5/5.6 AF box.....	£699	18-50 F3.5/6.6.....	£49	
D7000 body M- box.....	£879	BRONICA GS 6x7 USED		30-200-300 Pro 200 DG.....	£139	100-300 F4/5.6 M- box.....	£399	30-100 F3.5/5.6 VR box.....	£109	30-100 F3.5/5.6 AF box.....	£699	18-50 F3.5/6.6.....	£49	
D5100 body.....	£449	150 F4 M- box.....	£169	30-200-300 Pro 200 DG.....	£139	100-300 F4/5.6 M- box.....	£399	30-100 F3.5/5.6 VR box.....	£109	30-100 F3.5/5.6 AF box.....	£699	18-50 F3.5/6.6.....	£49	
D5000 body box.....	£349	150 F4 M- box.....	£169	30-200-300 Pro 200 DG.....	£139	100-300 F4/5.6 M- box.....	£399	30-100 F3.5/5.6 VR box.....	£109	30-100 F3.5/5.6 AF box.....	£699	18-50 F3.5/6.6.....	£49	
MBD-200.....	£89	Speed Grip.....	£89	30-200-300 Pro 200 DG.....	£139	100-300 F4/5.6 M- box.....	£399	30-100 F3.5/5.6 VR box.....	£109	30-100 F3.5/5.6 AF box.....	£699	18-50 F3.5/6.6.....	£49	
MBD-80.....	£89	Speed Grip.....	£89	30-200-300 Pro 200 DG.....	£139	100-300 F4/5.6 M- box.....	£399	30-100 F3.5/5.6 VR box.....	£109	30-100 F3.5/5.6 AF box.....	£699	18-50 F3.5/6.6.....	£49	
MBD-11 M- box.....	£179	Speed Grip.....	£89	30-200-300 Pro 200 DG.....	£139	100-300 F4/5.6 M- box.....	£399	30-100 F3.5/5.6 VR box.....	£109	30-100 F3.5/5.6 AF box.....	£699	18-50 F3.5/6.6.....	£49	
MBD-10 scruffy.....	£149	AE Prism Finder G.....	£129	30-200-300 Pro 200 DG.....	£139	100-300 F4/5.6 M- box.....	£399	30-100 F3.5/5.6 VR box.....	£109	30-100 F3.5/5.6 AF box.....	£699	18-50 F3.5/6.6.....	£49	
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P7000 compact.....	£199	CANON AF USED		30-200-300 Pro 200 DG.....	£139	100-300 F4/5.6 M- box.....	£399	30-100 F3.5/5.6 VR box.....	£109	30-100 F3.5/5.6 AF box.....	£699	18-50 F3.5/6.6.....	£49	
P6000 compact M- box.....	£169	CANON AF USED		30-200-300 Pro 200 DG.....	£139	100-300 F4/5.6 M- box.....	£399	30-100 F3.5/5.6 VR box.....	£109	30-100 F3.5/5.6 AF box.....	£699	18-50 F3.5/6.6.....	£49	
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- MultiCAM 3500FX Autofocus sensor works in lower light and with smaller apertures.
- Two sub-selector joystick/buttons for shooting orientation.
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- Twin card slots - one Compact Flash and one XQD.

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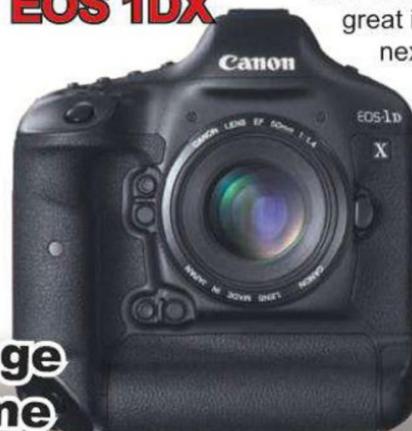
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		Tokina 40mm F49 Macro ATX.....	E+ / E++ £49 - £59
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		Tokina 40mm F79 Macro ATX.....	E+ / E++ £49 - £59
		Tokina 40mm F80 Macro ATX.....	E+ / E++ £49 - £59
		Tokina 40mm F81 Macro ATX.....	E+ / E++ £49 - £59
		Tokina 40mm F82 Macro ATX.....	E+ / E++ £49 - £59
		Tokina 40mm F83 Macro ATX.....	E+ / E++ £49 - £59
		Tokina 40mm F84 Macro ATX.....	E+ / E++ £49 - £59
		Tokina 40mm F85 Macro ATX.....	E+ / E++ £49 - £59
		Tokina 40mm F86 Macro ATX.....	E+ / E++ £49 - £59
		Tokina 40mm F87 Macro ATX.....	E+ / E++ £49 - £59
		Tokina 40mm F88 Macro ATX.....	E+ / E++ £49 - £59
		Tokina 40mm F89 Macro ATX.....	E+ / E++ £49 - £59
		Tokina 40mm F90 Macro ATX.....	E+ / E++ £49 - £59
		Tokina 40mm F91 Macro ATX.....	E+ / E++ £49 - £59
		Tokina 40mm F92 Macro ATX.....	E+ / E++ £49 - £59
		Tokina 40mm F93 Macro ATX.....	E+ / E++ £49 - £59
		Tokina 40mm F94 Macro ATX.....	E+ / E++ £49 - £59
		Tokina 40mm F95 Macro ATX.....	E+ / E++ £49 - £59
		Tokina 40mm F96 Macro ATX.....	E+ / E++ £49 - £59
		Tokina 40mm F97 Macro ATX.....	E+ / E++ £49 - £59
		Tokina 40mm F98 Macro ATX.....	E+ / E++ £49 - £59
		Tokina 40mm F99 Macro ATX.....	E+ / E++ £49 - £59
		Tokina 40mm F100 Macro ATX.....	E+ / E++ £49 - £59
		Tokina 40mm F101 Macro ATX.....	E+ / E++ £49 - £59
		Tokina 40mm F102 Macro ATX.....	E+ / E++ £49 - £59
		Tokina 40mm F103 Macro ATX.....	E+ / E++ £49 - £59
		Tokina 40mm F104 Macro ATX.....	E+ / E++ £49 - £59
		Tokina 40mm F105 Macro ATX.....	E+ / E++ £49 - £59
		Tokina 40mm F106 Macro ATX.....	E+ / E++ £49 - £59
		Tokina 40mm F107 Macro ATX.....	E+ / E++ £49 - £59
		Tokina 40mm F108 Macro ATX.....	E+ / E++ £49 - £59
		Tokina 40mm F109 Macro ATX.....	E+ / E++ £49 - £59
		Tokina 40mm F110 Macro ATX.....	E+ / E++ £49 - £59
		Tokina 40mm F111 Macro ATX.....	E+ / E++ £49 - £59
		Tokina 40mm F112 Macro ATX.....	E+ / E++ £49 - £59
		Tokina 40mm F113 Macro ATX.....	E+ / E++ £49 - £59
		Tokina 40mm F114 Macro ATX.....	E+ / E++ £49 - £59
		Tokina 40mm F115 Macro ATX.....	E+ / E++ £49 - £59
		Tokina 40mm F116 Macro ATX.....	E+ / E++ £49 - £59
		Tokina 40mm F117 Macro ATX.....	E+ / E++ £49 - £59
		Tokina 40mm F118 Macro ATX.....	E+ / E++ £49 - £59
		Tokina 40mm F119 Macro ATX.....	E+ / E++ £49 - £59
		Tokina 40mm F120 Macro ATX.....	E+ / E++ £49 - £59
		Tokina 40mm F121 Macro ATX.....	E+ / E++ £49 - £59
		Tokina 40mm F122 Macro ATX.....	E+ / E++ £49 - £59
		Tokina 40mm F123 Macro ATX.....	E+ / E++ £49 - £59
		Tokina 40mm F124 Macro ATX.....	E+ / E++ £49 - £59
		Tokina 40mm F125 Macro ATX.....	E+ / E++ £49 - £59
		Tokina 40mm F126 Macro ATX.....	E+ / E++ £49 - £59
		Tokina 40mm F127 Macro ATX.....	E+ / E++ £49 - £59
		Tokina 40mm F128 Macro ATX.....	E+ / E++ £49 - £59
		Tokina 40mm F129 Macro ATX.....	E+ / E++ £49 - £59
		Tokina 40mm F130 Macro ATX.....	E+ / E++ £49 - £59
		Tokina 40mm F131 Macro ATX.....	E+ / E++ £49 - £59
		Tokina 40mm F132 Macro ATX.....	E+ / E++ £49 - £59
		Tokina 40mm F133 Macro ATX.....	E+ / E++ £49 - £59
		Tokina 40mm F134 Macro ATX.....	E+ / E++ £49 - £59
		Tokina 40mm F135 Macro ATX.....	E+ / E++ £49 - £59
		Tokina 40mm F136 Macro ATX.....	E+ / E++ £49 - £59
		Tokina 40mm F137 Macro ATX.....	E+ / E++ £49 - £59
		Tokina 40mm F138 Macro ATX.....	E+ / E++ £49 - £59
		Tokina 40mm F139 Macro ATX.....	E+ / E++ £49 - £59
		Tokina 40mm F140 Macro ATX.....	E+ / E++ £49 - £59
		Tokina 40mm F141 Macro ATX.....	E+ / E++ £49 - £59
		Tokina 40mm F142 Macro ATX.....	E+ / E++ £49 - £59
		Tokina 40mm F143 Macro ATX.....	E+ / E++ £49 - £59
		Tokina 40mm F144 Macro ATX.....	E+ / E++ £49 - £59
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AF-S Macro 100mm f2.8L IS USM	£1259.00
AF-S Macro 180mm f3.5L USM	£1099.00

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Simon & Julie Chesterman

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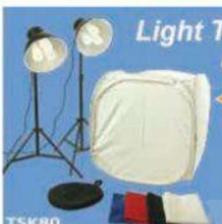
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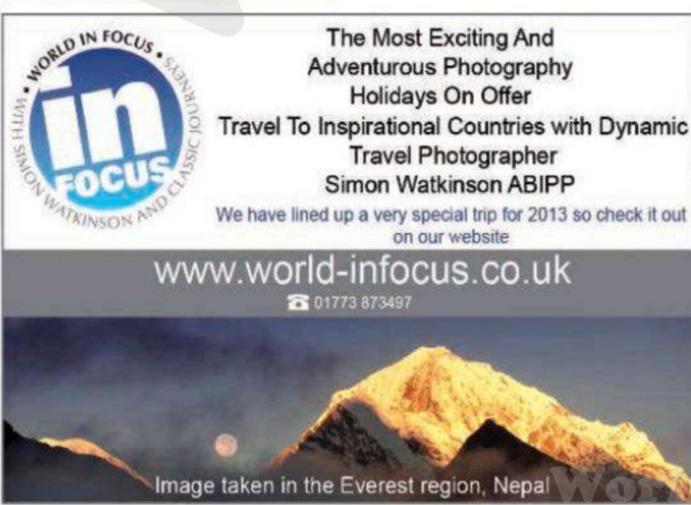
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OGDEN CHESNUTT

The passing of a photographic favourite forces Ogden to consider the passing of film itself

NEW YEARS are times to think about new beginnings, so it was with some sadness that I read about Eve Arnold's recent passing. And, I must confess, it was with some confusion. To be honest, I hadn't known she was still alive.

I suppose I shouldn't beat myself up too badly about that. We don't expect people to live to be 99, as Eve Arnold did. And when you think about the era during which she did her most notable work, you wouldn't expect someone from that time to be still living. But she was. And she would have been a centenarian in April of this year.

They say that one out of every six people living today will live to be 100, and of the generation who are at this moment discovering their foot for the first time and trying to work out how to get it into their mouth, an even greater percentage can expect to enter triple digits.

They also talk about how fast time goes. It's one of life's great clichés. But it really is true. I've had the same beliefs, more or less, my whole life, and found the same films funny, the same women beautiful and the same politicians as ugly as their predecessors, and then suddenly I'm sitting here in an old man's body. My thoughts haven't changed, but everything on and around me has. Except my Pentax SV.

I know. Those of you who have read this column over the years are probably tired of me falling in and out of love with this camera. Like your insecure friend who bleats on about their problems with obvious solutions, I'm probably no better. But I think it's like a marriage. After our passionate start, my Pentax and I have found a nice partnership. We support each other and respect each other, and we may each let someone younger, such as my mate Eli or the latest CSC, satisfy our whims, but we always come back to each other in the end.

I'm thankful that I learned my craft on this camera. With no built-in light meter, AF or any of the other functions we now take for granted, I feel like I developed a solid grounding in this wonderful pastime.

And when I saw Eve Arnold's lengthy obituary in the papers, it occurred to me that before long all the original film photographers will be dead.

I remember when I was a young man, my American uncle (by marriage) told us in a long rambling speech at the dinner table about the last veteran of the US Civil War to die, one Albert Woolson of the Union Army. That seemed a tremendous thing to me. Suddenly there were no

people left on earth who had the knowledge and insight from that experience. And since then we've seen most of the First World War veterans pass away, and in the next 20 years or so we'll see the last of the Second World War veterans die.

I don't mean to make such an uncouth connection to a terrible thing like war, but how long until all the film photographers are gone?

All those babies now finding their feet, they'll cut their photographic teeth on digital cameras – probably mobile phones. Most likely, so have their parents. So, in about 50–60 years' time, will most photographers have learned their craft on a crop sensor? Probably.

But is that a bad thing? Do you need to have developed film and processed prints in a darkroom to understand how light works and how to take a good picture? I want to say yes because that's my experience, but having seen some amazing photos by digital trainees, I'm inclined to suggest – on this one occasion – that I'm wrong.

In our first pub meet after the New Year, I asked Eli about this as he supped a Cornish bitter. 'I don't know,' he said. 'I love my DSLR and I'll never go back to film, but I think I'm a better photographer for having learned on film.'

'But why?' I asked, playing devil's advocate. 'Surely if film gives us a better grounding, we should all shoot film to make better pictures?'

'I think – if I may,' Rick the barman chimed in, 'that it's sort of like the ale you're drinking.' We both looked over to him. 'Hundreds of years ago we made our ale here, on site, in big stinking vats. It was backbreaking work, but my publican predecessors learned invaluable processes. Eventually, as society modernised, we were able to outsource some of these chores to industry and focus on other things, like quizzes and cheesy chips. I think once you reach a certain level of development in something, your only need for the "old knowledge", so to speak, is for problem solving. So for photographers and publicans I think the old and the new ways are both important, but I think it's about moderation. Using one to enhance and support the other.'

I looked to Eli. He was looking at his watch. 'Wife got you on a short leash?' I asked.

He sighed. 'I have to go soon. She doesn't like me going out Fridays any more because I'm too hungover on Saturday to go shopping or whatever.'

I sighed. 'I liked you better when you were single.' **AP**

An avid AP reader since birth, **Ogden Chesnutt** lives for photography and the sound of a tripped shutter. In the third issue of each month he shares his photographic experiences and thoughts, as well as his adventures with his camera club friend Eli

Editorial

Amateur Photographer, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU

Telephone 0203 148 4138 **Fax** 0203 148 8123

Email amateurphotographer@ipcmedia.com

Picture returns: Telephone 0203 148 4121

Email appicturedesk@ipcmedia.com

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Amateur Photographer, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU. **Telephone** 0203 148 2516

Email mark_rankine@ipcmedia.com

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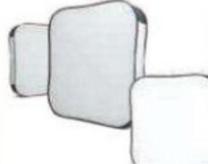


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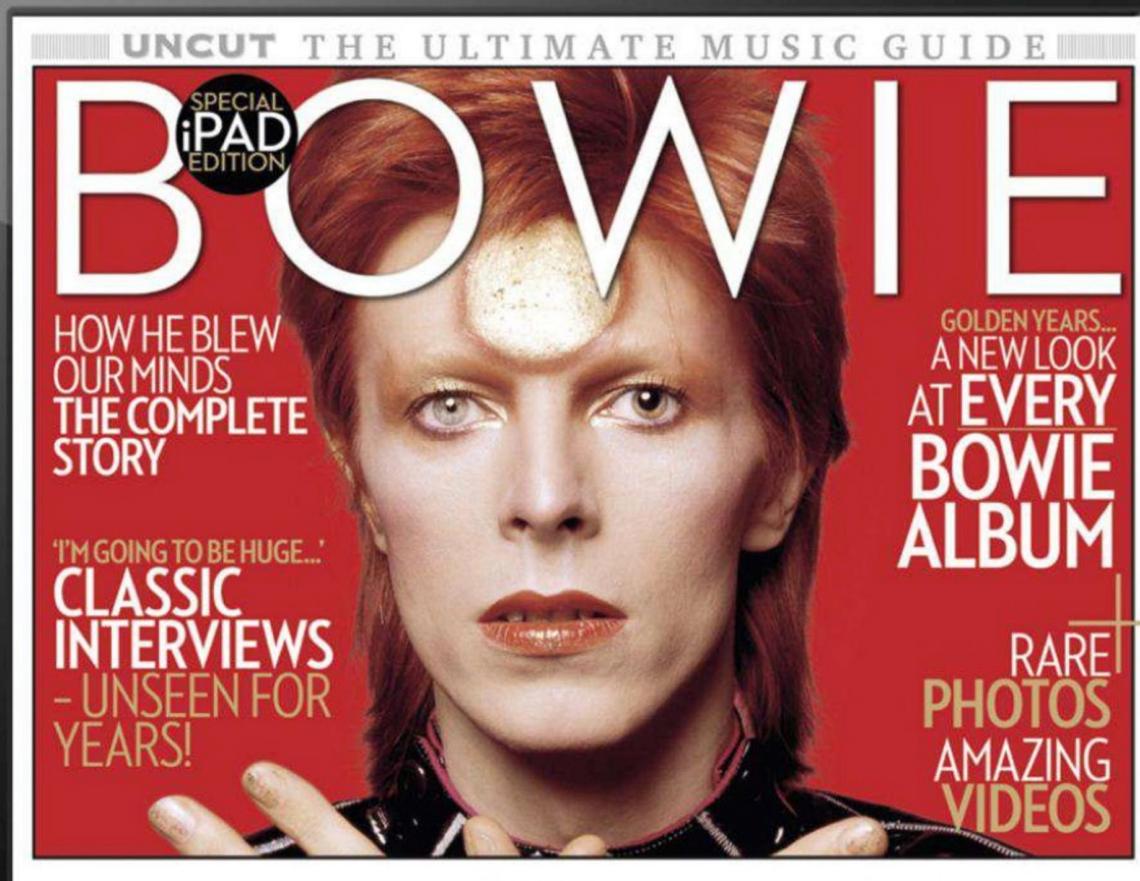


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